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Dissertation

ENGLISH HYMNS AND THEIR TUNES IN THE SIXTEENTH AND SEVENTEENTH CENTURIES

by

Edna Dorintha Parks

(Mus. B., Yale University, 1935; A.M. Boston University, 1944)

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Approved

by

First Reader Karl Geiringer
Professor of History of Music and Theory

Second Reader John E. Hasse
Assistant Professor of History of Music

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ABBREVIATIONS

cam.	cambiata
C.M.	Common Meter
C.M.D.	Common Meter Double
Dvts.	John Austin, Devotions in the Ancient Way of Offices, 1672
l. aux.	lower auxillary
L.M.	Long Meter
L.M.D.	Long Meter Double
p.t.	passing tone
rep.	repetition
S.M.	Short Meter
S.M.D.	Short Meter Double
S.T.C.	Short Title Catalogue 1475-1640
sus.	suspension
Wing S.T.C.	Short Title Catalogue 1641-1700

Metrical schemes of the verse, in addition to those listed above, are shown in the usual way, e.g., 7.7.7.7.7.7 indicates six lines, each with seven syllables.

The scheme of the rhyme is shown with letters, e.g., abab indicates four lines with first and third lines rhyming, and second and fourth lines rhyming.

METHOD USED IN TRANSCRIBING THE MUSIC

Reproduction of all music, with the exception of two tunes from Goostly Psalmes and Spirituall Songs by Myles Coverdale, are taken from original publications. The only known copy of the Coverdale book is at Queen's College, Oxford, which necessitated the use of a secondary source: English and Scottish Psalm and Hymn Tunes by Maurice Frost.

All of the tunes are placed on treble and/or bass staff and kept in the same register as the original, except for the Coverdale tunes which are shown exactly as given in the Frost publication. The original clef and staff is shown at the beginning of each example. The semibreve has been made to equal a whole note; the minim, a half note, etc. All bar lines save those in Example 3 and Example 4, Second Tune, are as in the original.

In cases where the text was the same for all voices, there seems to be nothing gained by writing it four times. It appears between the two upper parts and between the two lower parts. As texts from psalms were of no value for this paper, they have been omitted.

The meter and rhyme scheme is shown before each illustration. Then follows the author of the publication, the title, date, and pages where the music was found, if the

pages were numbered. For the earliest books a Short Title Catalogue number is added where possible.

CHAPTER I

THE NEED FOR THIS RESEARCH

The purpose of this research was to investigate the first freely composed English hymns and their tunes and to show their establishment as a means of expression of Christian faith by whole bodies of people assembled for the worship of God. These hymns were used during the late sixteenth century and throughout the seventeenth century at the same time that the singing of metrical psalms in the churches in England was so widespread and popular. Nearly all writers interested in the congregational singing of that period have directed their attention to the psalms and neglected the freely composed hymns, which were sometimes bound in the Psalters and sometimes found in the works of the lyric poets. They are worthy of more commendation than has been given them as they greatly influenced Isaac Watts and the hymn writers in the eighteenth century, when the hymn finally supplanted the versified psalms.

For the purposes of this study a hymn was defined as poetry which was suitable for congregational singing when joined with a tune. It expressed either God's purpose in the life of man or man's praise or prayer to

God.[1] It was freely composed verse as distinguished from a metrical version of a psalm or canticle and it was a hymn written originally in English, not a translation from another language. Throughout the paper, hymn refers always to poetry; hymn tune, to music.

A vast amount of material has been written about the English hymn. Much of it is not scholarly, and in those publications which are authoritative the sixteenth and seventeenth centuries are, for the most part, touched briefly and no tunes given.

The outstanding book in the field is the recent publication by the Rev. Maurice Frost.[2] All the tunes found in the Old Version Psalters are listed according to the books in which they first appeared. A description is given of the psalters published from c. 1543-1677. Thirteen publications other than the Scottish and Old Versions, but published during the same period, are also described and the tunes printed. The author's work is detailed and thorough and is invaluable as a source book. It is the only modern publication which presents the first English psalm and hymn tunes.

A scholarly and careful analysis of the music of the Huguenot Psalter is found in Music of the French Psalter by

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[1]Carl F. Price, "What is a Hymn," Papers of the Hymn Society, No. 6, New York, 1937, p. 8.

[2]Maurice Frost, English and Scottish Psalm and Hymn Tunes c. 1543-1677, London, 1953.

Waldo Seldon Pratt.[1] It contains a complete transcript in modern notation of 125 melodies taken from the Paris edition of 1526. The English dissenters who were with Calvin in Geneva, when his psalter was being written, were greatly influenced by his teachings. For this reason Dr. Pratt's book has indirect bearing on the subject of the English tunes. There is an interesting chapter on early Protestantism and the use of popular songs.

The most comprehensive book among those which treat the history of the hymn is one by Louis F. Benson.[2] Material on the hymn up to the time of Watts is found in the first 107 pages, and here the early writers assume their rightful place in the development of the hymn. No music is included, however, and very few complete texts are given.

Of special interest in the doctoral dissertation of Morrison C. Boyd[3] are the eight tunes by Thomas Tallis (c. 1505-1585) taken from the Parker Psalter, c. 1567 and reproduced in modern notation. Most of the church music presented, however, is associated with psalms or anthems.

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[1]Waldo S. Pratt, The Music of the French Psalter of 1526, New York, 1939.

[2]Louis F. Benson, The English Hymn, London, 1915.

[3]Morrison C. Boyd, Elizabethan Music and Musical Criticism, Philadelphia, 1940.

H. A. L. Jefferson's book[1] includes the usual bibliography, an easy to use index of hymn and tune titles, as well as an index of subjects. The aim of his book "is to help the general reader who wants something more than an assembly of anecdotes but has neither time nor inclination for exhaustive historical surveys."[2] The works of Benjamin Keach (1640-1704) are more fully treated than in the other books. Keach was a Baptist clergyman of Southwark and probably the first minister outside the Anglican church to introduce congregational singing of non-biblical hymns into the church service.

The beginnings of sacred song in the British Isles are traced in the publication of Frederick Gillman,[3] but the book is international in compass and for this period only one tune is quoted.

Hymn Tunes and Their Story by James Lightwood[4] is valuable because of the music given and the names of tunes listed.

There is a concise and informative history of psalm

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[1]H. A. L. Jefferson, Hymns in Christian Worship, New York, 1950.

[2]Ibid., p. xi.

[3]Frederick John Gillman, The Evolution of the English Hymn, New York, 1927.

[4]James T. Lightwood, Hymn Tunes and Their Story, London, 1905.

tunes with a few tunes quoted in the article Psalter by H. E. Wooldridge in Grove's Dictionary.[1]

Finally, there is that incomparable source of information about hymns to which everyone who has written about hymns has turned since its first publication in 1892: A Dictionary of Hymnology edited by John Julian.[2]

Aside from a few brief comments about the music in the Wooldridge article in Grove's Dictionary, there is no analysis of the hymn tunes used in England in this early period in any of the publications commented on here or in the others consulted. Mr. Frost's book, which adds so much to our knowledge of the tunes, makes no attempt to do more than present them. The tremendous task of collecting and identifying the tunes was his main objective. The collecting and identifying of tunes having already been done, one of the objectives of the writer of this dissertation has been to analyze these tunes in some detail.

Throughout most of the literature about the hymns there is constant re-iteration that hymn singing was forbidden in the church during the late sixteenth and early seventeenth centuries. It is claimed that only psalms were permitted for congregational use and that English hymns of

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[1]H. E. Wooldridge, "Psalter," Grove's Dictionary, 3rd. ed., IV, 268. Revised by T.C.L.P. in 5th ed.

[2]A Dictionary of Hymnology, edited by John Julian, London, 1908, revised ed.

any considerable number or worth date from the time of Isaac Watts' first hymnal in 1707.

A few typical examples of these statements follow.

> In the age of the Reformation in England and for over one hundred years thereafter, psalm singing was the universal rule both in the established church and non-Conformist churches.
>
> . . . . . .
>
> No original compositions were permitted in the worship of the people of England nor place given for English hymns.[1]

> And when they [the English Protestants] returned to England from Geneva in 1558, much sooner than they had expected, two things were firmly established; the first was the confirmation of their conviction that public singing in church ought to be confined to the Psalms, and the second was that their music could do no better than follow the Genevan pattern.[2]

> Officially all the church's hymns were psalms during the sixteenth and seventeenth centuries.[3]

> John Wesley was the first to discover the possibilities of George Herbert's lyrics . . . Another discovery of Wesley's was John Austin.[4]

> But when he [Richard Baxter] was writing with no thought of being sung he made some hymns that no Christian cares to be without, notably "Lord, it belongs not to my care" and "He wants not friends, who hath my love."[5]

The index of Samuel Duffield's English Hymns: Their Authors and History lists only ten hymns written during the

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[1]Harvey B. Marks, The Rise and Growth of English Hymnody, London, 1937, p. 77.

[2]Erik Routley, Hymns and Human Life, New York, 1953, p. 52.

[3]Ibid., p. 56. [4]Ibid., p. 58. [5]Ibid., p. 59.

sixteenth and seventeenth centuries and then presents 115 by Isaac Watts (1674-1748); 73 by John Wesley (1703-1791) and his brother Charles Wesley (1707-1788).[1]

These statements set forth an idea which is erroneous. Hymns have never been forbidden in the service of the Anglican church. They have been written and sung in English by congregations ever since the Protestant church was firmly established by Queen Elizabeth. They were first printed in the psalters c. 1559.

The specific reference to George Herbert's lyrics is incorrect. Select Hymns from Mr. Herbert's Temple presented Mr. Herbert's religious poetry in singable form in 1697, before John Wesley was born. John Austin was not John Wesley's discovery either as selections from his Devotions were used by John Playford in his publication Psalms and Hymns in 1671. The original publication of Mr. Baxter's Poetical Fragments, 1681, which contained "My whole though broken heart, O Lord" clearly stated that he intended it to be sung "To the Common Tunes."[2] Verse four of this eight verse hymn began "Now it belongs not to my care."

The index of sixteenth and seventeenth century hymns given at the end of this dissertation shows how totally

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[1]Samuel Duffield, English Hymns: Their Authors and History, 3rd ed., New York, 1888.

[2]Richard Baxter, Poetical Fragments, London, 1681, p. 81.

inadequate a list of ten is in representing the period.

These examples from the literature about the early English hymn, which have just been shown factually incorrect, are typical of nearly all of the publications dealing with the subject. A few like Benson's English Hymn and The Evolution of the English Hymn by Frederick Gillman recognize the existence of the early hymns. Mr. Gillman refers to those appended to the Day Psalter, 1562, as "important to our story . . . their appearance is a landmark in the evolution of the English hymn."[1] Unquestionably they were a landmark, and their position is one of sufficient importance to demand a more detailed study than is found in either the Benson or the Gillman book. In addition to sixteenth century hymns, a study of the seventeenth century poets brings to light a vast number of original hymns which have as yet been unnoticed.

In view of the inadequacy of the existing literature about the first English hymns and the absence of any analytical study of the tunes, the objectives of this writer have been:

1. To establish the fact that congregational hymn singing was not forbidden in the Anglican church at any time.

2. To examine the first English hymn tunes against the background of the musical practice of the period, and

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[1]Gillman, op. cit., p. 146.

to ascertain from a detailed analysis of the music whether these small compositions reflect the transition from the sixteenth century strict polyphonic writing based on the ecclesiastical modes, to the chordal writing of the seventeenth century using the major and minor scales and a freer treatment of dissonance.

3. To make available for the first time an index of initial lines of all English hymns found which were written between 1539-1707, showing the date of their first publication, and the earliest date at which they were printed with a tune.

The writer believes that the successful completion of these three objectives will contribute to our knowledge of early English hymnody and produce results hitherto not obtained.

CHAPTER II

HYMN SINGING A RESULT OF THE REFORMATION

One of the first outward signs that the Reformation had been accomplished was the use of congregational singing in the vernacular. The Protestant hymn as we know it today stems directly from this movement. Hymns had been used in the early church[1] but as the liturgy developed and the government of the church became more complex, the simplicity of the service of the first Christians was forgotten. Both St. Hilary (d. 367) and St. Ambrose (d. 397) wrote hymns, but when they were used in the service during the sixth century, it was looked upon with alarm by the church. The Council of Braga in 563 acted to correct this practice and banned the introduction of poetic compositions into divine service.[2] This edict was not strictly adhered to in England and by the middle of the twelfth century the secular clergy, following the practice already established by the monastic clergy, introduced hymns into the service. The contents of the medieval Hymnal are described and compared with the contents of the Processional of the same era in The Old Service-

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[1]Matthew 26:30 and Mark 14:26 "And when they had sung an hymn, they went out into the Mount of Olives."

[2]Christopher Wordsworth and Henry Littlehales, The Old Service-Books of the English Church, London, 1904, p. 5.

Books of the English Church.[1] Both books contained music and while details of such a comparison are interesting, they are outside the limits of this subject. Suffice to say that all of the hymns in both volumes were Latin hymns. They were used only by clergy and choir, usually in procession before and after mass or as office hymns, and this was the practice in England until the establishment of the Protestant church in the sixteenth century.

John Wycliffe (c. 1328-1384), was one of the earliest reformers within the Roman church in England. Even before the time of Wycliffe and the Lollard movement there had been dissatisfaction with the clerical abuses, but those objectors had not been in as favorable position as Wycliffe to diffuse remedies for them. He was a teacher at Oxford and expressed his views in Latin treatises which eventually found their way outside the academic circles and were received with popular approval. Believing his ideas to be heretical, the pope instructed the English bishops to bring Wycliffe to trial. The people immediately rose to his defense, and the trial was so effectively broken up by a London mob that the bishops adjourned the hearing.

After this Wycliffe began to write in English, and many pamphlets and sermons were circulated among the people who had been unable to read the Latin papers. The teaching

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[1] Ibid., pp. 117-122.

of English in the schools at this time and the statute of 1362 ordering the use of English in the courts were helping to re-establish the mother tongue, not in general use since the Norman invasion in 1066. Wycliffe helped to raise the standard of the language and enriched it as it developed from the speech of the East Midlands. One of his greatest achievements was the translation of the Bible into English.

Because the use of the vernacular was highly regarded by Wycliffe, and because he disapproved of the ornate music being used in the service[1] one might expect that he would have written some simple English hymns. However, the service had not been changed at that time to admit them and he was preeminently a prose writer. No hymns have been found.

Eventually a quarrel sprang up in Oxford about the merits of Wycliffism. Archbishop Courtenay and Richard II disregarded the liberties of the University and expelled the Wycliffites.

> Courtenay's suppression of the liberty of academic thought doomed the University to a hundred years of intellectual stagnation. . . . No single act had more

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[1] Wycliffe's English Works, ed. F. D. Matthews, London 1880, p. 191, cited by Paul Henry Lang, Music in Western Civilization, New York, 1941, p. 163:

> "First man performed songs of mourning when they were in prison, in order to teach the Gospel . . . But those songs of ours do not agree, for ours encourage jollity and pride and theirs led to mourning and to dwelling longer on the words of God's law. . . . When there are forty or fifty in a choir, three or four proud and lecherous rascals perform the most devout service with flourishes so that no one can hear the words, and all the others are dumb and watch them like fools."

to do with the barrenness of English mental and spiritual life in the fifteenth century.[1]

The realization of the reforms that Wycliffe advocated did not come to England until two hundred years later, but it is believed that the great Hussite movement in Bohemia had its roots in the feeling of unrest caused by Wycliffe's ideas.[2] Copies of Wycliffe's works must have been taken to Bohemia by the countrymen of Anne, daughter of Emperor Charles IV, when they returned home after her marriage to Richard II in January 1383, and more than a century before the full effect of the Reformation was felt in England. Johan Hus (1373-1415), the leader of the Hussites, was excommunicated and burned to death because of his reforming activity directed against the Roman church.

Congregational singing of hymns was established in the reformed church. No organs or other instruments were permitted to accompany the singing and only monophony was used in the service which Hus advocated. The unison singing was favored because it was powerful and made all men equal.[3] The Bohemian Brethren, founded by Peter of Chelčic, followed the teachings of Hus and were met with opposition from

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[1]G. M. Trevelyan, History of England, Garden City, New York, 1954, p. 329.

[2]Ibid., p. 334.

[3]Gustave Reese, Music in the Renaissance, New York, 1954, p. 732.

the Dominicans and the refusal of meeting privilege by King Vladislave in 1503, but were strong enough in their reformed faith to constitute an independent religious body even though banished from their native land. The Bohemian Brethren created many hymns in the vernacular and set them to appropriate melodies to be sung by the congregation during the service of worship. As early as January 13, 1501, they had compiled a hymn book containing eighty-nine hymns.[1]

In Germany congregations began to sing vernacular hymns during the early sixteenth century soon after the Reformation was under way. Martin Luther (1483-1546), was the leader of the musical movement that accompanied his theological reforms. The new desire of the congregation to take part in the service meant the re-organization of the service music to include congregational singing. Luther and his followers did this, and then made hymns in the language of the people readily available, associated with tunes that were both beautiful and easy to sing. The metrical forms of the old hymns were filled with the new evangel; Germanized forms of the Latin and Hussite hymns were made; paraphrases were made of hymns which contained some doctrine contrary to the new belief. Folk tunes were used with many of the hymns and new music was written. These chorales, at first not the

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[1]John Julian, A Dictionary of Hymnology, London, 1907, p. 155.

four part compositions that we know to-day,[1] were probably sung unaccompanied, the organ being used only to supply the intonation and for postludes.[2] An attempt was made to introduce this same kind of hymn tune into England, but it will be shown later that it was not adopted by the English people.

The leader of the French Protestants, John Calvin, (1509-1564), did not share Luther's unlimited love for music.[3] There was scriptural authority for congregational song[4] but the severe simplicity of the Calvinist ritual severed it from any imitation of the old ritual. Only the canonical psalms were admitted to the service for congregational use, and these were set to unadorned melodies with simple chordal harmonizations. The melodies became the property of all the Protestant denominations, and this kind of psalm tune came to be popular in England, too.

The Reformation came later in England than it had in Germany. It was the parliament Henry VIII (1491-1547),

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[1]In 1524 the first edition of Walter's Geystliche Gesangk Buchleyn presented the harmonized chorales, chordal in style, and with the melody in the tenor. It was not until 1586 the chorales were published with the main melody in the highest part.

[2]Reese, op. cit., p. 676.

[3]Source Readings in Music History, ed. Oliver Strunk, New York, 1950, pp. 341-345.

[4]Ephisians 5:19 "Speaking to yourselves in psalms and hymns and spiritual songs."
Collossians 3:16 " . . . teaching and admonishing one another in psalms and hymns and spiritual songs."

called in 1529 that ended the control of the church by the pope. The parliament was in session for seven years before this was accomplished, and there are some who believe he had control of the group and forced the decision in order to satisfy his personal wishes. Others believe that he merely let a strong feeling among the people against the administration of the church take its course. Whichever may be true, by 1536 the king of England was supreme head of the English church "as far as the law of Christ allowed." No other change was made in the doctrines of the church at this time except the headship by king instead of pope. From that time on, the course that Henry VIII followed seemed too orthodox for some and not orthodox enough for others. His views were absolute, however, and the people were forced to accept them. The English translation of the Bible by Coverdale licensed by the king in 1537 helped to advance the Protestant cause.

Edward VI (1537-1553), was only ten when his father died in 1547. Henry VIII had named a regency council before his death and the earl of Hertford, brother of Jane Seymour, soon managed to become its leader with the title of duke of Somerset. Under his strong Protestant direction the doctrines of the church were changed; the new prayer book in English, prepared by Archbishop Cranmer, contained the official changes and the clergy were forced to use it in 1548, even though the people were not forced to attend the new

services.

The duke of Northumberland assumed leadership at the downfall of Somerset and Protestantism went forward with accelerated speed. The 1552 prayer book and the forty-two articles published by the council in 1553 contained typical Protestant beliefs. The tolerance shown by Somerset in acceptance of the new tenets was gone, and now a person was liable to excommunication for not attending the authorized service.

Restoration of the Roman worship came later in 1553 when Mary Tudor became Queen, but she was unable to persuade parliament to restore the pope as head of the church until a third assembly had been called, made up largely of Catholic members. The persecutions of the Protestants which followed were numerous and shocking to so many of the English people that discontent was widespread by the time of Mary's death in 1558.

The religious controversy had reached fever pitch when Elizabeth was made Queen. Her policy was one of moderation and advisability. In 1559 parliament re-installed Protestantism with the Act of Supremacy and the Act of Uniformity. The Forty-Two Articles of Edward VI were later revised to become the Thirty-Nine Articles and were enacted in 1571. They defined the doctrine of the church on a broad middle ground between Catholicism and Protestantism. At this time laymen were fined a nominal amount for not

attending the Anglican church but nothing was said forbidding attendance at other services.

When Elizabeth re-established the prayer book after five years of Roman supremacy, she did not share the Protestant dislike for elaborate music and organ playing. In her chapel the service was sung with organs and other instruments. Warton states that returning to England where Elizabethan rule was establishing the Reformation on a durable basis, the Genevan refugees tried to abrogate the solemn church service. Elizabeth and her bishops declared that the Common Prayer of Edward VI had been altered once before to gratify foreign reformers and that no more concessions would be made.[1] The 1559 Injunctions included one about choral music and the first part of it bears out the statement of Warton. However, the last part authorizing the use of a "hymn or such like song" shows Elizabeth following an expedient course of action, for hymns and psalms in meter had probably been used in the service before 1559. Popular demand and usage may well have been the reason for her injunction making hymn singing legal.

> For the encouragement and continuance of the use of singing in the Church of England, it is injoined; that is to say, that in divers collegiat, as well as some parish churches, heretofore there hath been livings appointed for the maintenance of men and children for singing in the churches, by means whereof the laudable exercise of musick hast been had in estimation, and preserved in

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[1]Thomas Warton, The History of English Poetry, London, 1870, p. 741.

> knowledge; the Queen's Majesty neither meaning in any wise the decay of any that might conveniently tend to the use and continuance of said science, neither to have the same so abused in any part of the church that thereby the Common Prayer should be worse understood by the hearers, willeth and commandeth, that, first, no alterations be made of such assignments of living as heretofore hath been appointed to the use of singing or Musick in the church, but that the same so remain, and that there be a modest and distinct song, so used in all parts of the common prayers of the church, that the same may be plainly understood as if it were without singing; and yet nevertheless, for the comforting of such as delight in music, it may be permitted, that in the beginning or in the end of Common Prayer, either at morning or evening, there may be sung an hymn, or such like song, to the praise of Almighty God, in the best melody and music that may be conveniently devised, having respect that the sentence of the hymn may be understood and perceived.[1]

During Elizabeth's reign there was continued fear that the Roman church would re-gain control of government as well as church. For this reason Catholics who aided foreigners were punished, more as a means of preventing civil disorder than of restricting freedom of conscience.[2] The Protestants, meanwhile were threatening the power of the established church. The group that returned from Geneva continued to make demands of the Queen that the service be conducted in a more austere manner than the moderate prayer book required. Two groups of Puritans became active; those trying to stay within the church but

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[1]Sparrow, Collection of Articles Injunctions and Canons, 1684 and Heylin, History of the Reformation, p. 289 cited by Burney, op. cit., Vol. III, pp. 17-18.

[2]W. K. Jordan, The Development of Religious Toleration in England, Cambridge, Mass., 1932, Vol. I, p. 234.

change its organization and government, and the Separatists who wished to set up independent churches. The act against conventicles in 1593 seemed to lessen the activities of the Separatists, and the religious problem was temporarily quieted during Elizabeth's last years. While Elizabeth was in power there was a real attempt to distinguish between conscientious belief and treasonable practices. It was later, during the period that the Puritans were in control, that freedom of conscience was not tolerated.[1]

James I (1566-1625), was on the throne during the first quarter of the seventeenth century. His opposition to both Presbyterians and Separatists is well known from his denial of the millenary petition and the enactment of more strict observance of uniformity. The Gunpowder Plot of the Catholics in 1605, while not successful, drew more attention to them and resulted in new laws not too strictly enforced against them. Religious issues resulting from these actions faced Charles I (1600-1649), when he became ruler in 1625. The appointment of William Laud as archbishop of Canterbury in 1633 resulted in policies which were so demanding in uniformity that the moderate group of Puritans could no longer find much of the service acceptable. Conventicles were outlawed and a growing majority was opposed to the religious practices of Laud and Charles. No agreement could be

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[1] Ibid., p. 235.

reached for a substitute for the Laudian policies. Some wanted to abolish the episcopal system, others wanted simply to eliminate the recent innovations. In 1641 groups began to worship freely in any manner that they chose, and when the civil war broke out in 1642, the religious principle was often the deciding factor for a man in choosing the side with which to allign himself. "The nobles and gentry with their dependents . . . generally fought for the king, while the townsmen who were generally Puritans, fought in large numbers for parliament."[1]

From the time of the civil war until William and Mary came to the throne in 1689, there was a continuous struggle between different denominations for supremacy. The Free Churches were uppermost during the reign of Cromwell. The Anglicans were in control with the restoration of Charles II, and he was forced to withdraw his declaration of Indulgences for Catholics and Dissenters issued in 1672. James II tried to force Catholicism on the country and it was resisted by Anglicans and Dissenters alike. Finally, the Toleration Act, passed when William became king, permitted nearly all but Roman Catholics and Unitarians freedom of worship. It was more than a century, then, after the English people began to break away from the Roman Church before a kind of religious tolerance was accepted.

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[1]W. E. Lunt, History of England, New York, 1945, p. 428.

Wherever the supremacy of the pope was attacked, and the individual thrown on his own responsibility, congregational singing, especially of hymns in the vernacular, was found to be an effective and satisfying means of expression of faith. It was used by the Bohemian Brethren and the Lutherans during the Reformation in Bohemia and Germany. Hymns were not used, but congfegational singing was part of the service of the Calvinists. In England, the use of the vernacular, advocated by Wycliffe in the fourteenth century, did not become law until the mid-sixteenth century. By 1559, hymns to be sung by the congregation were a recognized part of the service of the Anglican church. Hymns were not as popular as the metered psalms but they were published from that time on, for both public and private use, and must have found the interest of some singers or their printing would have been discontinued.

CHAPTER III

GOOSTLY PSALMES AND SPIRITUALL SONGS OF MYLES COVERDALE

The first attempt to write hymns in English for the use of the people was made by Myles Coverdale (1488-1568), with a collection of hymns and psalms patterned after the German chorales. His Goostly Psalmes and Spirituall Songs was probably issued soon after 1529 when Henry VIII called together the parliament that was to separate the church from Roman leadership.

Coverdale was born at Coverdale in Yorkshire, educated at Cambridge, and ordained at Norwich. He became an Augustinian monk, but by 1526 his religious beliefs had changed and he devoted the rest of his life to the Reformation. His translation of the Bible into English was one of his outstanding contributions to the cause and this was dedicated to Henry VIII and printed in 1535. It was reprinted with royal license in 1537.

The only known copy of Goostly Psalmes and Spirituall Songs is in the library of Queen's College, Oxford. The tunes are reproduced in English and Scottish Psalm and Hymn Tunes by Maurice Frost. An accessible reprint without music is in the Parker Society's edition of Coverdale's

Remains[1] where reference to the Queen's College copy is made by Henry Cotton D.C.L., Oxford, 1821:

> It is perhaps the only copy now remaining and appears to have been unnoticed by all our bibliographers except by Foxe, in the first edition of the book of Martyrs. In that edition, at the end of the Injunctions issued by king Henry VIII, anno 1539, is a catalogue of books forbidden; and among those attributed to Coverdale occurs Psalmes and Spirituall Songs drawen out of the Holy Scripture.[2]

This would place the date of publication before 1539 but Frost thinks it was not until 1543.[3] The complete title was Goostly Psalmes and Spirituall Songs drawen out of the Holy Scripture for the comforte and consolacyon of such as love to reioyse in God and his worde. The dedication was in verse, ending:

> Be not ashamed I warrande the
> Though thou be rude in songe and rhyme
> Thou shalt to youth some occasion be
> In godly sportes to pass theyre tyme.

There was a defense of singing in the Address to the Reader.

The spirituall songs were twenty-six in number. These preceded the psalms:

> To the Holy Ghost "O Holy Spirite, our comfortoure"
> Another of the Same
> Another of the Same
> Unto the Trenite
> The Ten Commandments

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[1]Remains of Miles Coverdale, ed. George Pearson, Cambridge, England, 1846.

[2]Ibid., p. 535.

[3]Maurice Frost, English and Scottish Psalm and Hymn Tunes, London, 1953, p. 293.

Another of the Same
The Crede
Another of the Same
Of the Pater Noster
Another of the Same
Be Glad now, All Ye Christian Men
Now is Oure Helth come From Above
Christ is the Only Sonne of God
Media Vita
By Adam's Fall
Wake Up, Wake Up
I call on the, Lord Jesu Christe
On the Birth of Christ
Of the Resurrection
Another of the Same
Gloria in Excelsis Deo
Magnificat
Nunc Dimittis

These hymns followed the psalms:

Christe, Qui Lux
O Hevenly Lorde
Let Go the Whore of Babilon

This was an attempt to introduce the German type of hymn into England. The wide variety of material which Luther used was included here, even an English version of the office hymn Christe qui lux es, associated with its plainsong tune. Like the Lutheran hymns, also, was the variety of meter in the poetry of the collection; a variety which was not found in the later metrical psalm versions authorized by the church.

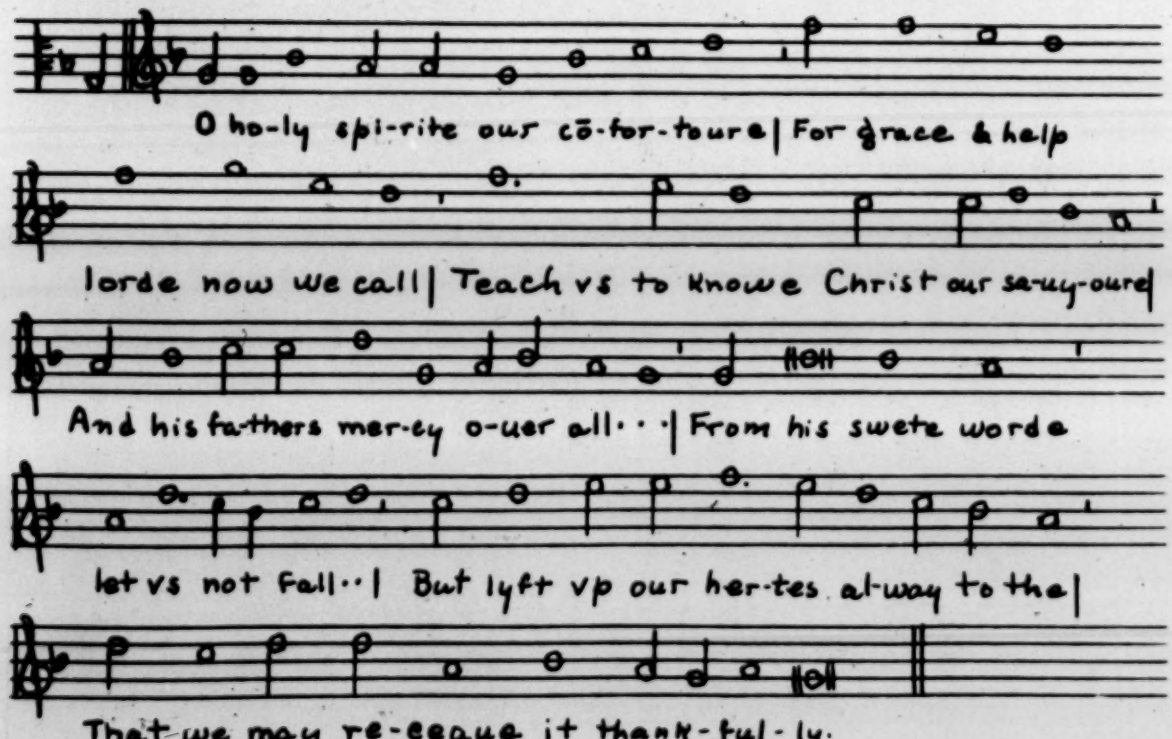
All but two of these hymns have been established as translations and the tunes are adaptations from earlier German or plainsong sources. The first and last hymns and tunes have not been so traced. After the amount of work which has been done on this has failed to bring to light an

outside source, the possibility should not be eliminated that these two were original with Coverdale, done in the same style as his German models. The position at the beginning and the end would seem a logical place for an author to put his own work.

The two hymns follow.

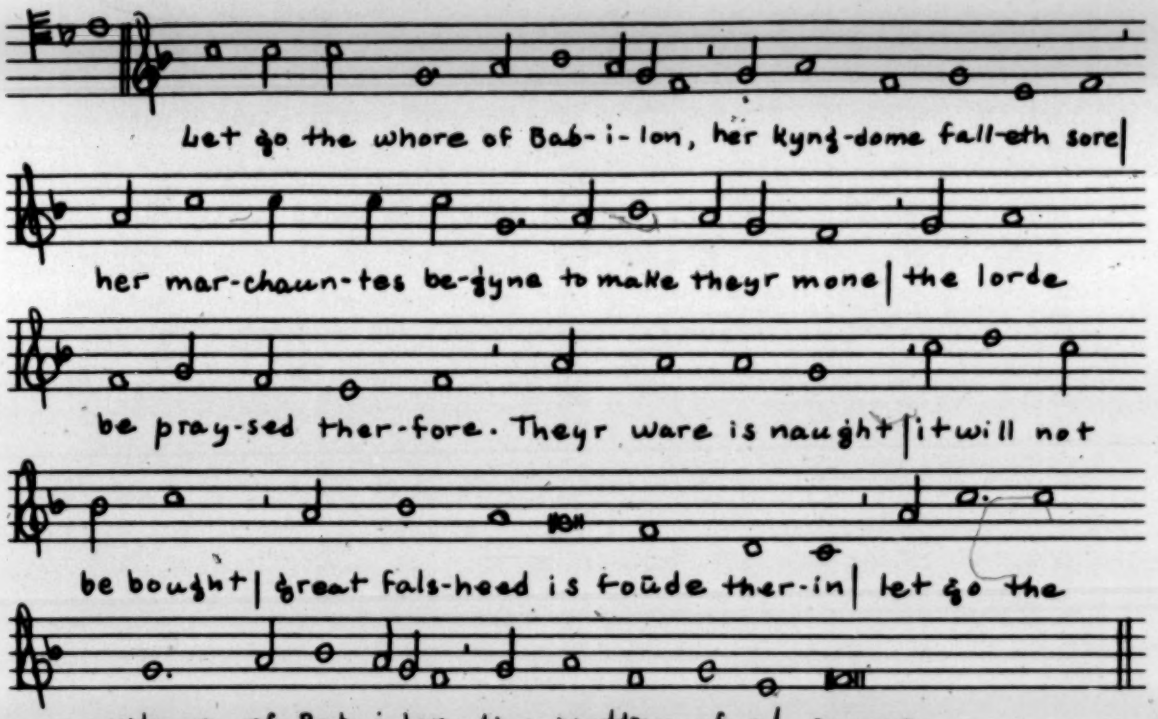
Example 1. To the Holy Ghost
"O holy spirite our comfortoure"
8.8.8.9.8.10.9
ababbcc

Myles Coverdale, Goostly Psalmes and Spirituall Songs, c. 1539, Fo. I (from English and Scottish Psalm and Hymn Tunes, p. 294.)


O ho-ly spi-rite our cō-for-toure | For grace & help
lorde now we call | Teach vs to knowe Christ our sa-uy-oure |
And his fathers mer-cy o-uer all · · · | From his swete worde
let vs not fall · · | But lyft vp our her-tes al-way to the |
That we may re-ceaue it thank-ful-ly.

Example 2. "Let go the whore of Babilon"
8.6.9.7.8.8.8.6

Myles Coverdale, Goostly Psalmes and Spirituall Songs, c. 1539, Fo. LIIII.v. (from English and Scottish Psalm and Hymn Tunes, p. 338.)


Let go the whore of Bab-i-lon, her kyng-dome fall-eth sore|
her mar-chaun-tes be-gyna to make theyr mone| the lorde
be pray-sed ther-fore. Theyr ware is naught| it will not
be bought| great fals-head is foūde ther-in| let go the
whore of Bab-i-lon the mother of al synne.

These hymns fulfill the Christian's need to name his Saviour in song, something that the metrical psalm would not permit him to do. The stressing of Christ's love is noteworthy. The last verse of "Let go the whore of Babilon" emphasizes this more than the first:

> Rejoice with me, thou heaven above,
> And ye apostles all;
> Be glad, ye people, for Christ's love,
> That the whore hath gotten a fall.
> Be thankful now, I requyre you,
> Amend your lyves, while you have space,

Let go the Whole of Babilon,
And thank God for his grace.[1]

The first tune is more interesting than the second. It uses the dorian mode transposed and is in a small two part form with the second part a free paraphrase of the first. Four phrases make up the first part arranged as abbc. The second part begins with the words "from his swete" and the first two phrases of this part are derived from the first phrase of the first part. The third phrase of the second part beginning at the words "But lyft vp" is a combination of the two b phrases of the first part, without reaching their highest note. The last phrase of the second part is based on c of the first part. The form of the tune seems thoughtfully constructed.

It is not confined to a syllabic setting of the words as in four places single syllables are set to two notes. In the third phrase of the first part a new syllable is used with the dot of a dotted note, a practice referred to as a barbarism by Zarlino in the mid-sixteenth century.[2]

The three repetitions of the same phrase in the second tune terminates the melodic curve on the pitch of the final too frequently to be effective. Except for the phrase with the words "great falsheed", the melody lacks the sure

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[1]Coverdale, op. cit., p. 542.

[2]Gioseffe Zarlino, Instituzioni armoniche, Book Three cited in Source Readings in Music History, ed. Oliver Strunk, New York, 1950, p. 260.

direction found so often in the German chorales which Coverdale used as a model for many of the tunes in this collection. The mode is hypoionian. The inferior quality of the tune further justifies the possibility that it is the work of Coverdale, whose fame rests on literary rather than musical endeavors.

The importance of the publication lies in the fact that at this early date there were hymns published in the vernacular which were neither metrical psalms nor paraphrases of scripture. The appearance of a tune with each hymn makes it apparent that they were intended to be sung. The suppression of the Coverdale book by the king suggests that the Reformation was not far enough advanced for the acceptance of hymn singing. Suppression by the king could not keep the hymns from being used by the people, however, if they had been enthusiastic enough about them. This kind of tune and hymn apparently kindled little interest and the German chorale was not destined to be the model for English hymn tunes.

CHAPTER IV

HYMNS AND TUNES PRINTED IN THE EARLY METRICAL PSALTERS

Coverdale's Goostly Psalmes were soon followed by other metrical psalters. Certayne psalmes chose out of the Psalter of David, and drawn into Englishe by Thomas Sternhold grome of y kynges Maiesties Roobes, Excudebat Londini, Edouardus Whitchurche is given the date 1547 in the Short Title Catalogue.[1]

Sternhold was born near Blakeney, Gloucestershire, c. 1500. He was a groom of robes to Henry VIII who gave him a legacy of one hundred marks.[2] He continued this position under Edward VI, to whom he addressed the psalter, saying in part:

> Seeynge . . . that youre tender and Godly zeale doethe more delyghte in the holye songes of veritie; I am encouraged to trauayle . . . in sayed boke of psalmes, trustyng that as your grace taketh pleasure to heare them song sometimes of me, so ye wyll also delyghte not onlye to see and reade them your selfe, but also to commaũde thē to be song to you by others.

Judging from the preface, these psalmes were not intended for use in the church service, but the young king

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[1] Short Title Catalogue of Books Printed in England, Scotland, and Ireland, and of English Books Printed Abroad 1475-1640, compiled by A. W. Pollard, G. R. Redgrave, London, 1926. [2] Warton, op. cit., p. 732.

evidently had heard them sung at his court. The psalmes were all in double common meter which is four lines of fourteen divided into eight and six. This meter came to be the most popular in the English psalters and as the early hymns were sometimes sung to the same tunes as the psalms, many of them were necessarily cast in the same pattern. No hymns and no tunes were included in Sternhold's first book. Another volume of Sternhold came out in 1549. This included all the psalms which Sternhold versified before his death in August of that year and seven by J. Hopkins;[1] still not the complete one hundred and fifty.

The complete psalter was put into common meter by Robert Crowley in 1549 and to it was added the Magnificat, Nunc Dimittis, Benedictus, Song of the Three Children, Te Deum, and Credo of Athanatius. The title of Crowley's book was <u>The Psalter of David newely translated into Englyshe metre in such sort that it maye the more decently, and wyth more delyte of the mynde be reade and songe of al men. Wherunto is added a not of four partes; as shall appeare in the Epistle to the Readar. Translated and Imprinted by Robert Crowley in the yere of our Lorde MDXLIX the xx daye of September and are to be solde in Eley rentes in Holburne</u>.

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[1]John Hopkins, rector of Great Waldingfield, Suffolk, in 1561. He died in 1570.

Robert Crowley was born in Gloucestershire c. 1518. He was an author, printer, and clergyman and is probably best known for printing the first edition of Pierce Plowman's Vision in 1550 at the press he had set up the year before at Ely Rents, Holborn, (now a part of London). During the reign of Mary he was in exile at Frankfort but returned to England when Elizabeth came into power and was made archdeacon of Hereford 1559-1567. It was during his ministry at Hereford that he refused to wear the "conjuring garments of popery" and in 1566 was jailed for resisting the use of the surplice by the choir. He wrote a Discourse against the Outward Apparel and Ministering Garments of the Popish Church, which has been cited as "the first distinct utterance of noncomformity."[1]

His psalter and the small volume of Sternhold must have been preceded by other metrical versions although they have not been found. "Newely translated" in the title of Crowley's work indicated this, as does the ending of the Epistle to the Readar:

> A note of song of iiii partes, which agreth wyth the metre of this Psalter in such sorte that it serueth for all the Psalmes thereof, conteynynge so many notes in one parte, as be syllables in one meter, as appeareth by the dittie that is printed with the same. Moreover I have added to the ende of this boke all the canticles that are usually songe in the church, translated into the same meter, and agreynge wyth the same note . . . I have made open and playne, that which in other

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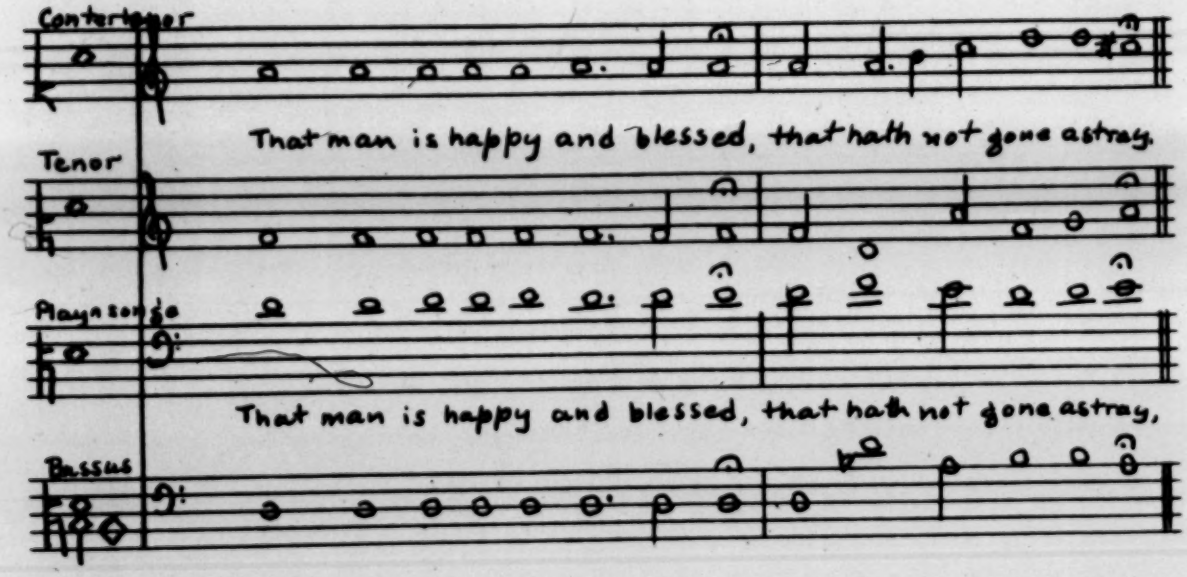
[1]Encyclopedia Britannica, 1955, VI, 759.

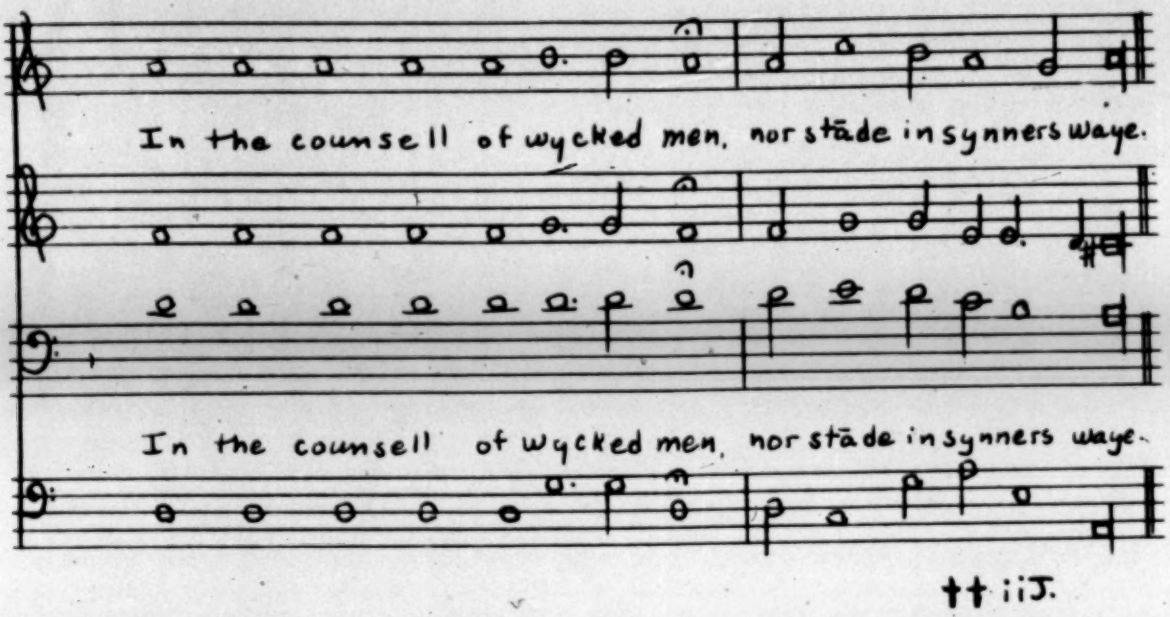
translations, is obscure and harde.

This is believed to be the earliest extant music for the English metrical psalm. The parts were printed in a kind of cantus lateralis fashion so that all could be sung from the same volume; contertenor and tenor on the left, playnesong and bassus on the right of a double page. The first two lines of the first psalm were printed under each voice part.

Example 3. Song of iiii partes

Robert Crowley, The Psalter of David, 1549, unpaged. S.T.C. 2725


Contertenor
That man is happy and blessed, that hath not gone astray.
Tenor
Playnesong
That man is happy and blessed, that hath not gone astray,
Bassus



There were no bar lines in the original. The sharp attached now to the final note of the tenor was printed in front of the D preceding it.

The plainsong of this tune is the seventh psalm tone according to Sarum use.[1] It is without intonation and uses the first ending. It is important to notice, as Wooldridge has pointed out, that the insertion of bar lines makes this into a typical double chant of the Anglican chant form.[2] Mr. Wooldridge speaks of it as an isolated example but this

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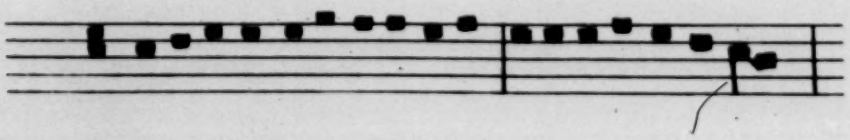

[1]Seventh Mode Psalm-tone and First ending, Sarum use, (from Grove, 3rd ed., IV, 265).

[2]H. E. Wooldridge, "Psalter", Grove's Dictionary, 3rd ed., IV, 268.

research has found another in the Seagar Psalter of 1553 which is described on page 40 following.

Although the plainsong of the Crowley chant is in the mixolydian mode, the first psalm ending leaves it on A rather than the expected G. The final closing is like the four chord cadence which was so much used during the sixteenth century,[1] with the addition of the third in the final chord. Probably a G sharp was used in the contertenor just before the final A. The typical fifteenth century two chord Phrygian cadence, transposed, with the first chord a $\frac{6}{3}$ is found at the end of the first line.[2] Again a third has been added. The harmonization that Crowley made is simple and effective. The chord on the dominant is given its position of superiority and all the chords, save the penultimate one of the first phrase, are in root position. The flat added to the B in the bassus was common practice in modal music if the melodic line rose from A and returned to A.

The plainsong psalm tone was practical to use as the basis for the tune as it probably was well known to all churchmen. However, the tune must have become a little tiresome if several psalms or canticles were sung in succession.

No freely composed hymns were found in these first three psalters described and there were none in the next

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[1]Cf. Appendix I, cadence c.

[2]Cf. Appendix I, cadence b.

volume examined, but it is included here because of the importance of the music which was printed with the psalms.

Certayne Psalmes select out of the Psalter of David, and drawn into Englyshe Metre, with Notes to every Psalm in iiii parts to Synge, by F. S. Imprinted at London by Wyllyam Seres, at the Sygne of the Hedge Hogge, 1553, contained nineteen versified psalms, all in common meter. There were two tunes; twelve psalms set to the first one and seven to the second. The music was printed at the beginning of each psalm, two parts on each side of a double page. Francis Seagar, (c. 1549-1563), the versifier and composer, did not place his name in the title but it was given in his dedication to "the ryght honorable lorde Russell." His humble approach was reflected in part of the dedication verse:

> But where the text, in some places
> Was doubtfull and obscure:
> I have sought helpe, of learned books
> Because I woulde be sure.

Following the nineteen psalms there was a thirty-five verse "description of the lyfe of man, the worlde, and vanities thereof."

Both musical examples from the Seagar volume are given in the Frost publication.[1] The first one may also be found in Grove's Dictionary[2] where it has been put in modern notation and the title "Mode II Transposed" added by

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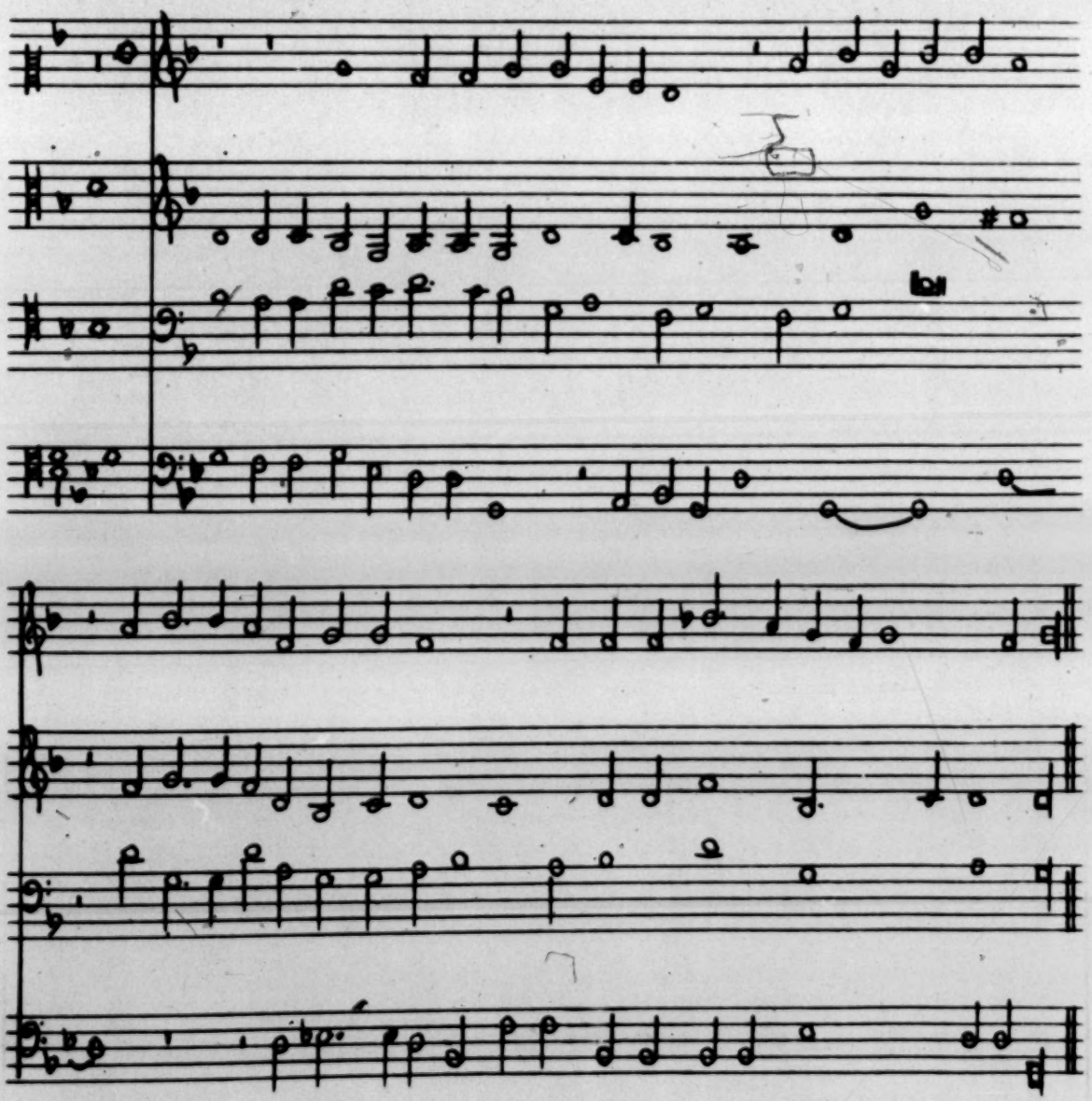
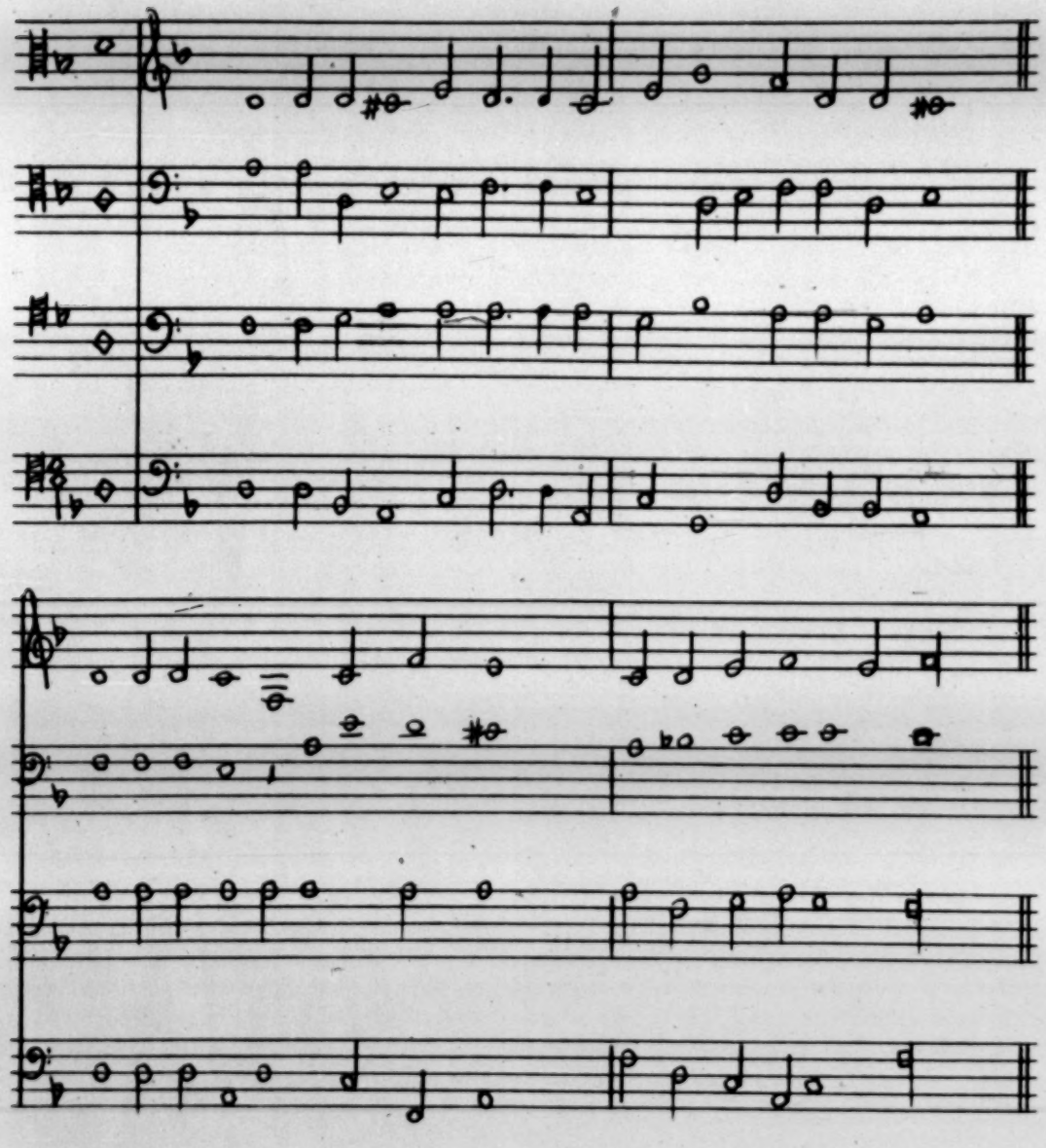
[1]Frost, op. cit., pp. 340-342.

[2]Wooldridge, op. cit., p. 269.

the editor. The first note of the highest part should be G and not B as it is there given, making that part follow in close imitation of the bass. The music from the Seagar Psalter follows.

Example 4. - First Tune

Francis Seagar, Certayne Psalmes, 1553, unpaged.
S.T.C. 2728

Example 4. - Second Tune

Francis Seagar, Certayne Psalmes, 1553, unpaged.
S.T.C. 2728

There were no bar lines in the original.

The first little piece is motet-like in character. There are not the clear-cut breaks with definite cadences in all parts together at the ends of lines which characterize hymn tunes and chants. The two inner voices carry across the phrase endings of the highest and lowest parts which move along in imitation of each other, the bass leading and the superius following at the octave. In the second half the superius leads and the bass is in imitation at the fifth. The voice part above the bass, where a plainsong melody might be expected, does not seem like that kind of melodic line. The ascending fifth at the end of the first phrase is awkward and not characteristic of plainsong. The slowing of the tempo with the four semibreves at the end diminishes the effect of a tune even though it does descend one step to the final. The highest part apparently carries the main melodic line and the imitation in the bass serves to heighten its importance.

The one flat signature in the three upper parts does not conflict with the two flat signature in the bass. E is not used in either inner voice making a flat unnecessary for those parts. The E flat in the bass is necessary because of the imitation at the fifth between superius and bass in the second part, and also E flat is needed in the bass at the cadence. This is the typical dorian cadence of

the sixteenth century[1] where the leap of a fifth to the final gives the dominant to tonic effect of the later major/minor system. While the superius is simple enough for congregational use, the motet-like construction of the piece does not indicate that it was so used.

The second Seagar piece does use a plainsong melody that was probably known by the congregation. It is the sixth mode gospel-canticle tone with psalm tone ending according to Sarum use,[2] although it was not marked plainsong in Seagar's volume. Neither were there any bar lines, but if they are inserted in the same way they were used in the Crowley music (cf. p. 34) the music becomes a double chant. In this one the surrounding parts are more elaborate than in the Crowley example, but could easily be sung by a choir, leaving the tune for the congregation.

This music is also modal; the dominant of the sixth mode identifying it as hypolydian. The final cadence gives the sixteenth century impression of dominant to tonic but is preceded by a $\frac{6}{3}$ chord, more like the earlier writing.

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[1] Cf. Appendix I, cadence e.

[2] Sixth Mode Gospel-canticle tone and Psalm-tone ending Sarum use, (from Grove, 3rd ed., IV, 265.)

Between 1547 and 1553 there were at least eight psalters published.[1] Only those just described included music. During the reign of Mary there were probably no new editions issued. The Protestants who fled to Geneva were responsible for the Anglo-Genevan Psalter published in 1556 for the use of the English refugees. A second edition of this came out in 1558, the year of Queen Mary's death and as the Protestants returned, both books found their way into England. They are described in Frost's book,[2] and the tunes presented throughout the section devoted to "Old Version" tunes. No hymns are listed.

There were many editions of metrical psalms and evangelical hymns before the Queen issued her Injunction about service music in 1559. None of them included any freely composed hymns. Burney cited Heylin's comment on the Injunction which claimed that plainsong was still used in the parish churches for the daily psalms. In the queen's chapel, in cathedrals and some colleges, the hymns were sung in a more "melodious" manner accompanied by organs and other instruments. Burney pointed out that no mention was made of singing David's psalms in meter although afterwards they displaced the hymns and to some extent the Te Deum,

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[1]Wooldridge, op. cit., pp. 268-269.

[2]Frost, op. cit., pp. 3-4.

Magnificat, and Nunc Dimittis.[1] It is difficult to tell what kind of composition is meant by hymn in this passage. Dr. Lang interpretes the "hymn or such like song" of the Injunction to mean "anthem."[2] The "such like song" may very well have been an anthem but it is not unreasonable to think that the "hymn" referred to religious lyric verse to be sung by the congregation, for immediately after the Injunction, compositions of this kind were printed. It is quite certain that the Sternhold psalter of 1561, and perhaps even in 1559, included a few original hymns which could not be classified as anthems, or psalms, or canticles. The fact that the freely composed hymns were printed so soon after the Injunction would seem to indicate that they had been in use before the authorization and that the word hymn in the Injunction refers to this kind of composition.

The first hymns were The Lamentation of a Sinner, "O Lorde turne not away thy face"; A Prayer unto the holy Ghoste, "Come holy Spirite, the God of Myght" (to be sung before the sermon); A thankesgiuing after receiuing the Lordes Supper, "The Lord be thanked"; The Complainte of a sinner, "Where righteousness doth say"; A Lamentation,

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[1]Charles A.Burney, A General History of Music, London, 1789, 2nd ed., Vol III, p. 18.

[2]Paul Henry Lang, Music in Western Civilization, New York, 1941, p. 281.

"O Lord in thee is all my trust"; and The Humble Sute of a Sinner, "O Lord of whō I do depend". The first three are located in the English psalter of 1561; the last three, in the 1562 edition.[1]

There is a possibility that the first five were published as early as 1559, although it cannot be proved. The psalter used for this research and which contained the first five of these hymns was without date on the title page. Neither title page nor contents corresponded with any editions described in Frost or the Wooldridge article in Grove's Dictionary. There was a colophon with the date 1569 and the publication is listed in the Short Title Catalogue under that date as No. 2440a. However, there was an old MS description of the book clipped to it which stated that the date 1569 was a misprint for 1559, and there are two points in the title which would corroborate the statement.

The title was The first parte of the Booke of Psalmes, collected into English Metre, by Thomas Sternhold, Jhon Hopkins and others: conferred with the Hebrue, with apte notes to singe them withall. Newly set forth and allowed to be sung of al the people to gether, before and after Mornying and Evening Prayer, as also before and after the Sermons. . . . Imprinted by Jhon Daye. Cum privilegio Regie Maiestates

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[1]Frost, op. cit., pp. 12-14.

Decensium. Forbidding all others to printe these Psalmes or any part of them.

The fact that this was only The first parte of the psalter, presenting eighty psalms and twenty-six tunes, should place it before the Whole Booke of Psalmes of 1562. The spelling of Jhon for John with both Hopkins and Daye does not appear in any psalters listed in the Frost compilation after the one of 1561. These two facts point to the early date. "Newly set forth and allowed to be sung of al the people" would be possible immediately after the 1559 Injunction, although the phrase "allowed to be sung in churches" was not common in titles until after 1566.

At any rate, this was the earliest psalter available to this writer which included freely composed hymns and will be referred to with the date c. 1559. It was bound with a 1562 Hopkins psalter, the Epistles and Gospels without date, a prose psalter of 1569, and another issued in 1570. It was a beautiful book with calf ornamental binding, colored gauffre edges, and the back and sides gilt.

The Sternhold and Hopkins psalter of c. 1559 included:

A Catechism
A Short introduction into the science of Musicke
Veni Creator, with tune
Te Deum, with tune
Benedictus, with tune
Magnificat, with tune
Nunc Dimittis, with tune
Quicunque vult, with tune

Lamentation of a sinner, with tune
Markant named as author[1]
Lordes prayer, with tune
X Commandments, with tune

Eighty psalms and twenty-six tunes

X Commandments with tune
W.W. given as author[2]
A prayer
The Lordes prayer
Articles of the Christian Faith, with tune
A prayer unto the holy ghost, to be song before the Sermon. Sing this as the LXIX Psalme
Da pacem, with tune
The complainte of a sinner, with tune
A thankesgiuing after the receiuing of the Lordes supper. Sing this as the CXXXVII Psalme
Preserve us Lorde by thy dear word
R.W. given as author[3]
Through perfect repentance the sinner hath a sure trust in God that his sinnes shal be washed away in Christes bloud.
A Lamentation, with tune

After the Lamentation was printed the word Finis and then came prayer, thanksgiving after meat, letany and suffrages, and a table of the psalms.

The Lamentation of a Sinner and tune continued in use for many years after its first publication. In addition to the Sternhold and Hopkins of c. 1559, it was found in

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[1]Markant was rector of Great Clacton in the second year of Elizabeth's reign.

[2]Warton, op. cit., p. 733 identifies W.W. as William Wyttingham, dean of Durham just before 1553. He was later exiled and ordained by Calvin.

[3]Ibid., p. 735 identifies R.W. as Robert Wisdome, archdeacon of Ely during reign of Elizabeth.

English psalters of 1563,[1] 1599, 1604 (Este),[2] 1616, 1619, 1621 (Ravenscroft),[3] 1623, and Playford's publication of 1677. (See Chapter VI.) Frost locates it also in English psalters 1561, 1562, 1570, 1579 (Daman), 1591 (Daman), 1592 (Este), 1599 (Allison), c. 1599 (Barley), and Scottish 1594, 1595, 1602, 1615, 1625, 1634. The tune served for psalms in other editions.[4]

The changes that were made in it in succeeding books were nearly all rhythmic and some no doubt were printer's errors. The tune and hymn follow. In Example IV the single melodic line from editions of c. 1559, 1616, and 1619 are shown. In Example VI are harmonized versions.

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[1]Contents of book described in Appendix II.

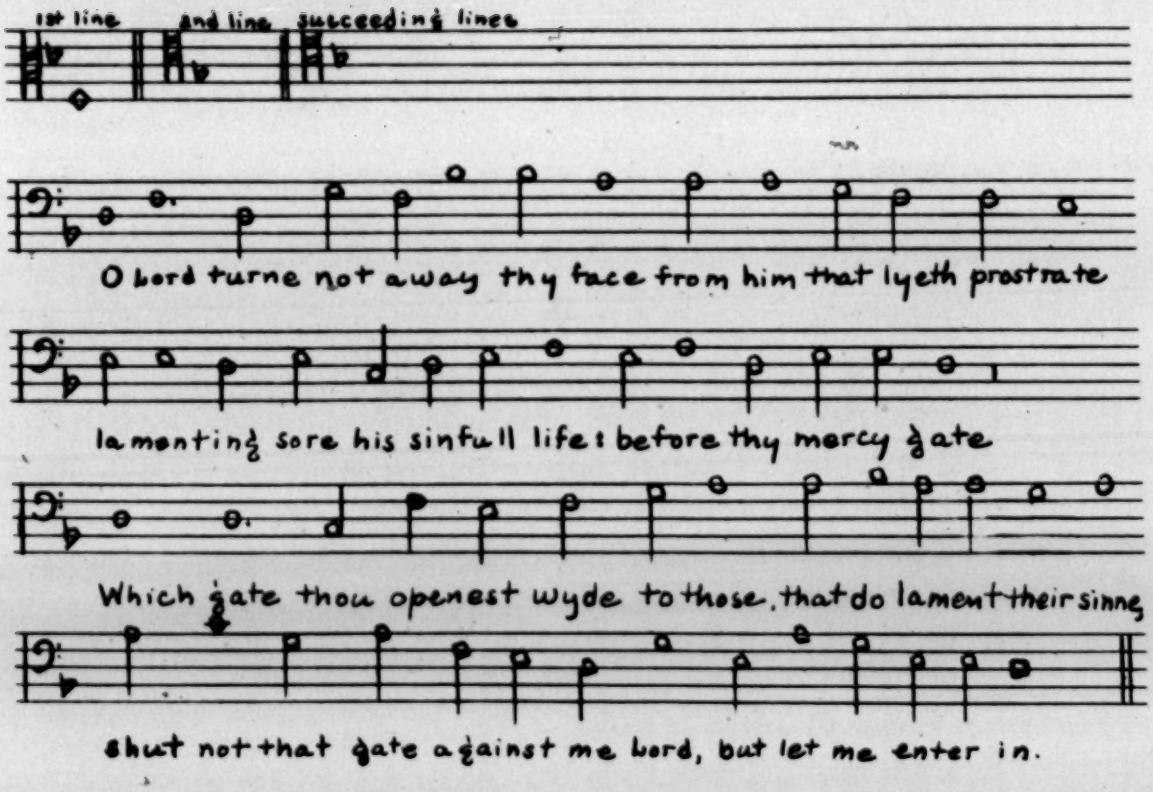
[2]Contents of book described in Appendix II.

[3]Contents of book described in Appendix II.

[4]Frost, op. cit., p. 61.

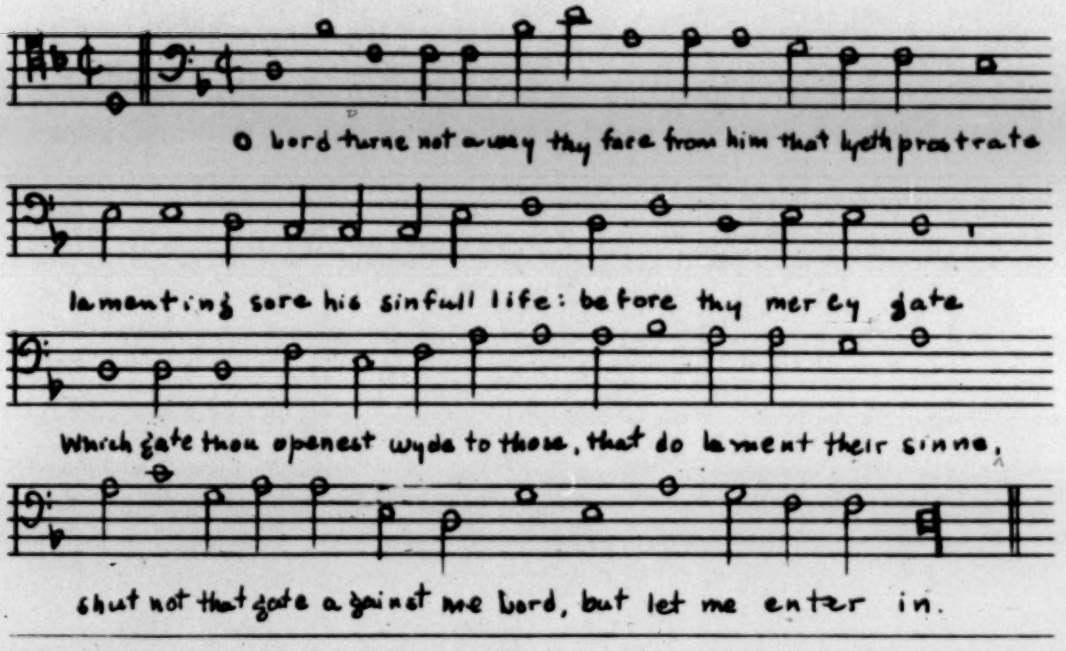
Example 5. The Lamentation of a Sinner
"O Lord turne not away thy face"
C.M.D.
abcbdefe

Thomas Sternhold and John Hopkins, The first parte of the Booke of Psalmes, c. 1559, pp. 19-21.
S.T.C. 2440a

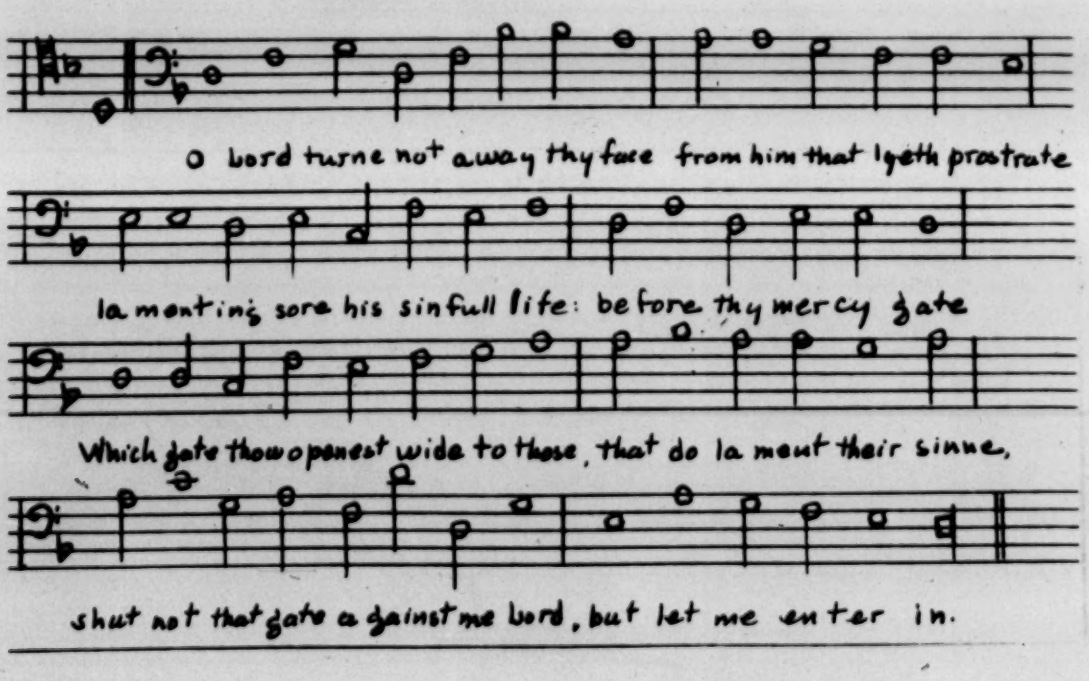

1st line
2nd line
succeeding lines
O Lord turne not away thy face from him that lyeth prostrate
lamenting sore his sinfull life: before thy mercy gate
Which gate thou openest wyde to those, that do lament their sinne
shut not that gate against me Lord, but let me enter in.

In the c. 1559 edition, the clef sign and flat varied in position as indicated.

Thomas Sternhold and John Hopkins, The Whole Booke of Psalmes, 1616.
S.T.C. 2555


O Lord turne not away thy face from him that lyeth prostrate
lamenting sore his sinfull life: before thy mercy gate
Which gate thou openest wyde to those, that do lament their sinne,
shut not that gate against me Lord, but let me enter in.

Thomas Sternhold and John Hopkins, The Whole Booke of Psalmes, 1619.
S.T.C. 2565


O Lord turne not away thy face from him that lyeth prostrate
lamenting sore his sinfull life: before thy mercy gate
Which gate thou openest wide to those, that do lament their sinne,
shut not that gate against me Lord, but let me enter in.

The Lamentation of a Sinner
(1616 Edition)
John Markant

O Lord turne not away thy face
from him that lyeth prostrate
Lamenting sore his sinfull life:
before thy mercy gate.
Which gate thou openest wyde to those,
that do lament their sinne,
Shut not that gate against me Lord,
but let me enter in.

And call me not to mine accounts,
how I have lived here:
For then I know right well O Lord,
how vile I shall appeare.
I need not to confesse my life,
I am sure thou canst tell,
What I have beene, and what I am,
I know thou knowest it well.

O Lord thou knowest what things bee past
and eke the things that be:
Thou knowest also what is to come
nothing is hid from thee.
Before the heavens and earth were made
Thou knowest what things were then,
As all things else that haue beene since
among the sonnes of men.

And can the things that I have done,
be hidden from thee then?
Nay, nay, thou knowest them all O Lord
where they were done and when.
Wherefore with teares I come to thee
to beg and to intreat:
Even as the Child that hath done evil,
and feareth to be beat.

So come I to thy mercy gate,
where mercy doth abound,
Requiring mercy for my sinne,
to heale my deadly wound.
O Lord I need not to repeat,
what I doe beg or craue:
Thou knowest O Lord before I aske,
the things that I would have.

Mercy good Lord, mercy I aske,
this is the totall summe:
For mercy Lord is all my suite,
Lord let thy mercy come.

The c. 1559 edition printed Amen at the end of this hymn. Amen was not found again until 1597 in the publications of William Hunnis.

The version found in the c. 1559 edition is used for the analysis. This tune is simple and expressive. The first mode is used with the flat put in as signature because the only B's would of necessity have to be lowered. The ascending and descending movement in the melody are balanced and smoothly achieved with stepwise progressions predominant. The ascent is gradual to the highest point which is reached in the last line; the descent to the final is more rapid using three of the six leaps of a fourth found in the entire melody.

The setting of the words is syllabic, in keeping with the reformers efforts to simplify the service music. Dividing the music into eight phrases, each one is different melodically but the isorhythmic treatment unifies them. The rhythmic pattern of the second phrase is repeated in the fourth phrase and the final phrase. The rhythm of the third phrase is used twice. The first phrase rhythmic pattern appears again in the fifth phrase with the exception of a minim in place of a semibreve for the fifth note. This simple change eliminates a parallel construction which could

become uninteresting if too closely followed. However, the change was probably made because of the pattern set up by the accented syllables of the text rather than from any planning of formal rhythmic design.

The composer of the tune is unknown, a fact which is true of all the tunes of the psalter. Wooldridge thinks that they are "English tunes imitating the High Dutch, Italian, French and Neterlandish tunes."[1] He believes that there were many English musicians capable of writing them. There were organists and singing men who took an active part in the religious controversy, many of whom fled to Geneva along with the clergy when Mary restored the Roman rites. Many of the tunes were first used in the psalter printed at Geneva for the use of the English and later found their way into England.

This tune for the Lamentation of a Sinner has none of the over sweet sentimentality of the late eighteenth century tunes. It is straight forward and easy to sing. The free flowing rhythm gives it a beauty that is not found in the tune St. Mary which is associated with the hymn in present day books. One wishes that it might be restored to use.

Harmonizations are shown from the Whole Booke of Psalmes, second edition, printed by Thomas Este in 1604, and Ravenscroft's psalter of 1621. There were four settings in

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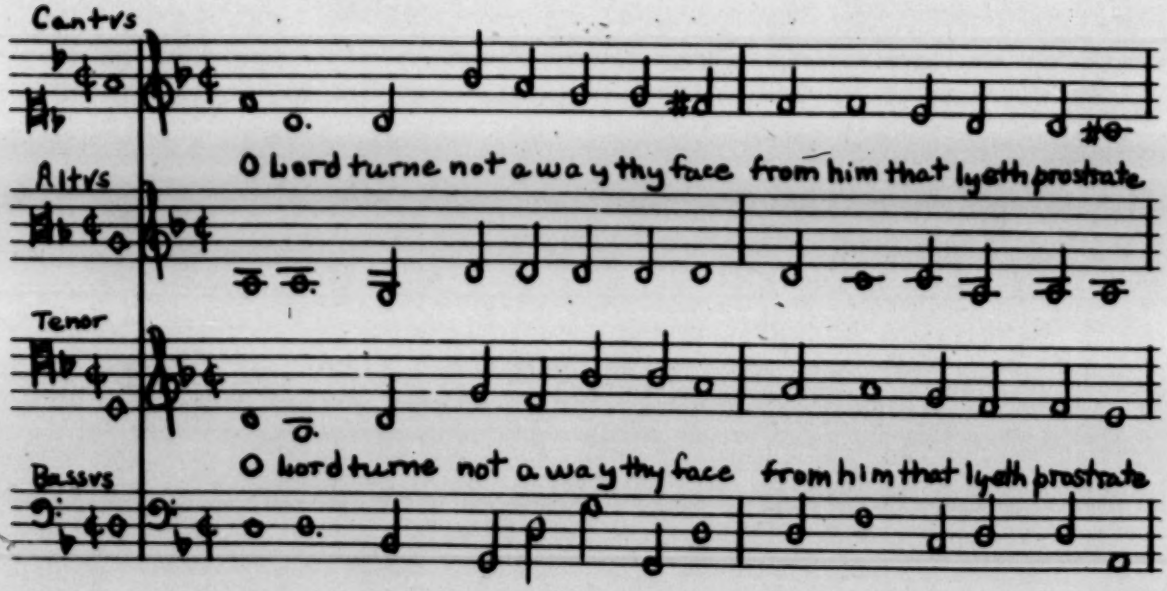
[1]Wooldridge, op. cit., p. 270.

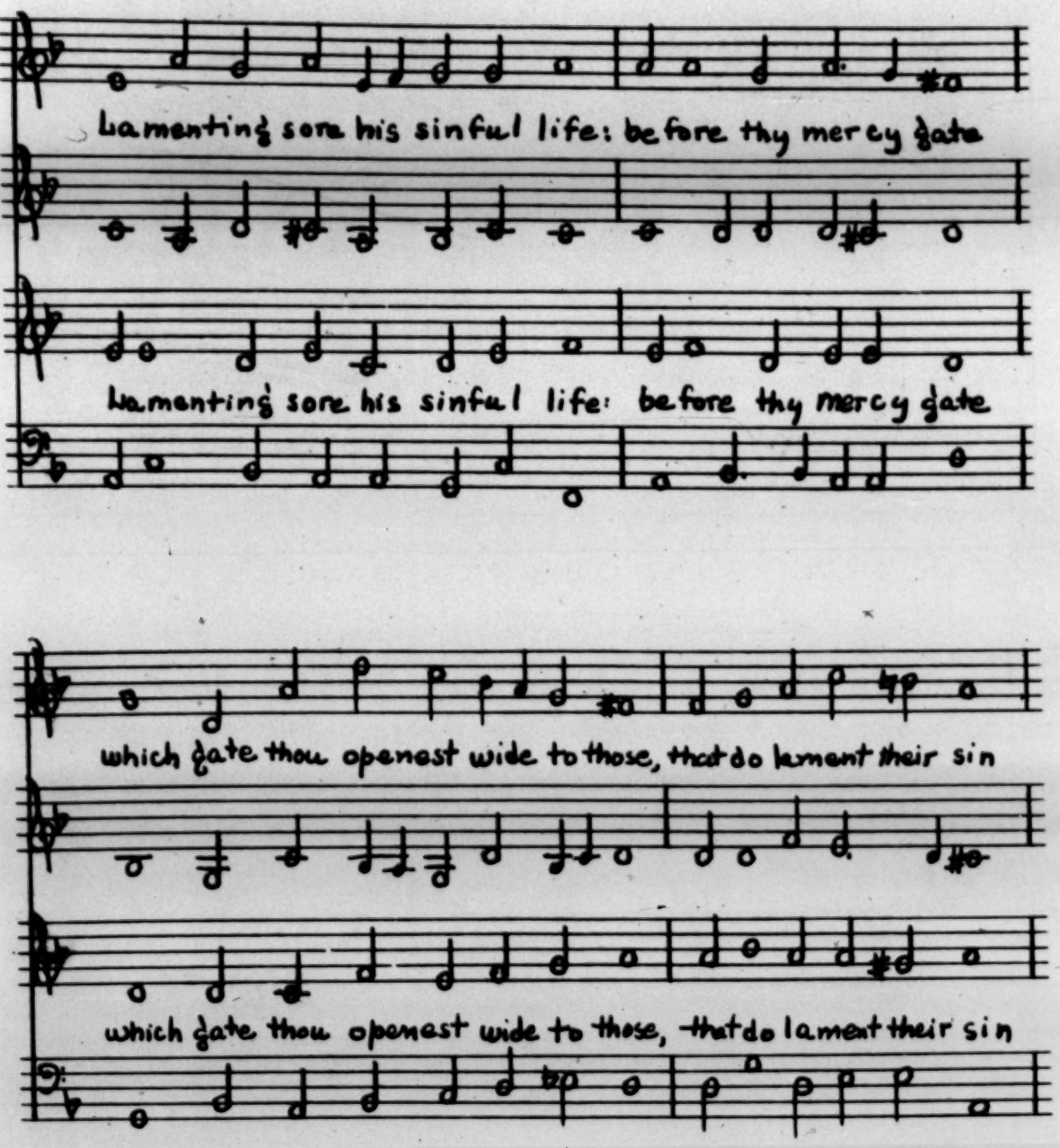
the 1563 edition of the whole Psalmes in foure partes; one by T. Caustin, one by R. Brimle, and two by W. Parsons, the second one by Parsons being for men. Only the tenor book of this edition was found in the libraries in the Boston area so the harmonizations are not given. The melody was in the tenor part with only a few changes from the way it was given in earlier editions.

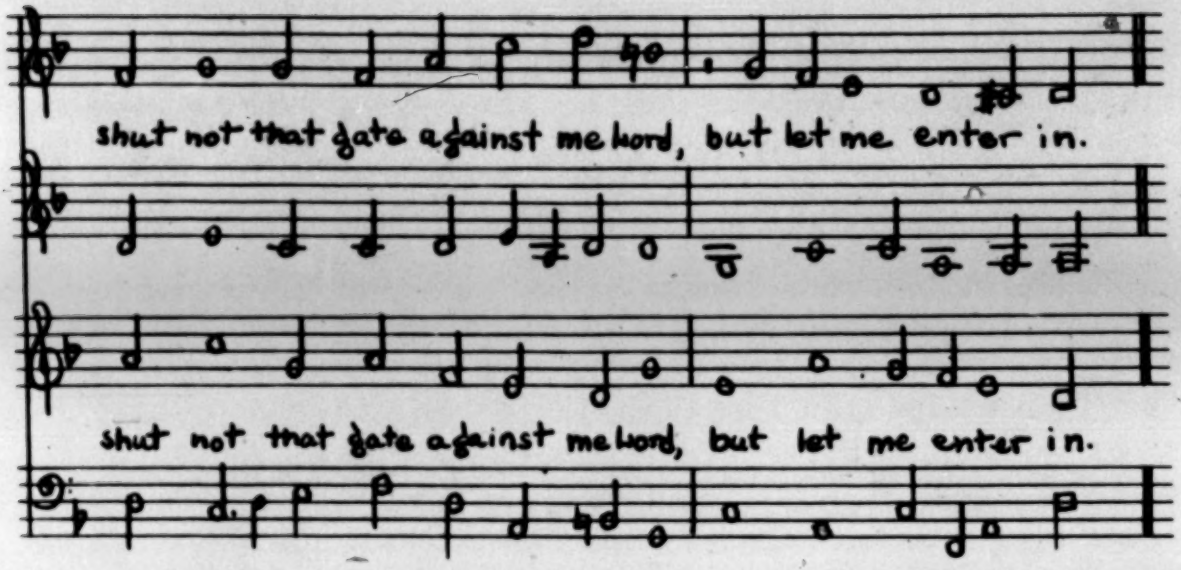
Example 6. The Lamentation of a Sinner

Harmonization

Thomas Este, The Whole Booke of Psalmes, 1604, pp. 18-19. (1st ed. 1592.) Harmonization by J. Farmer. S.T.C. 2515


Cantvs
Altvs
O lord turne not away thy face from him that lyeth prostrate
Tenor
Bassvs
O lord turne not away thy face from him that lyeth prostrate


Lamenting sore his sinful life: before thy mercy gate
Lamenting sore his sinful life: before thy mercy gate
which gate thou openest wide to those, that do lament their sin
which gate thou openest wide to those, that do lament their sin

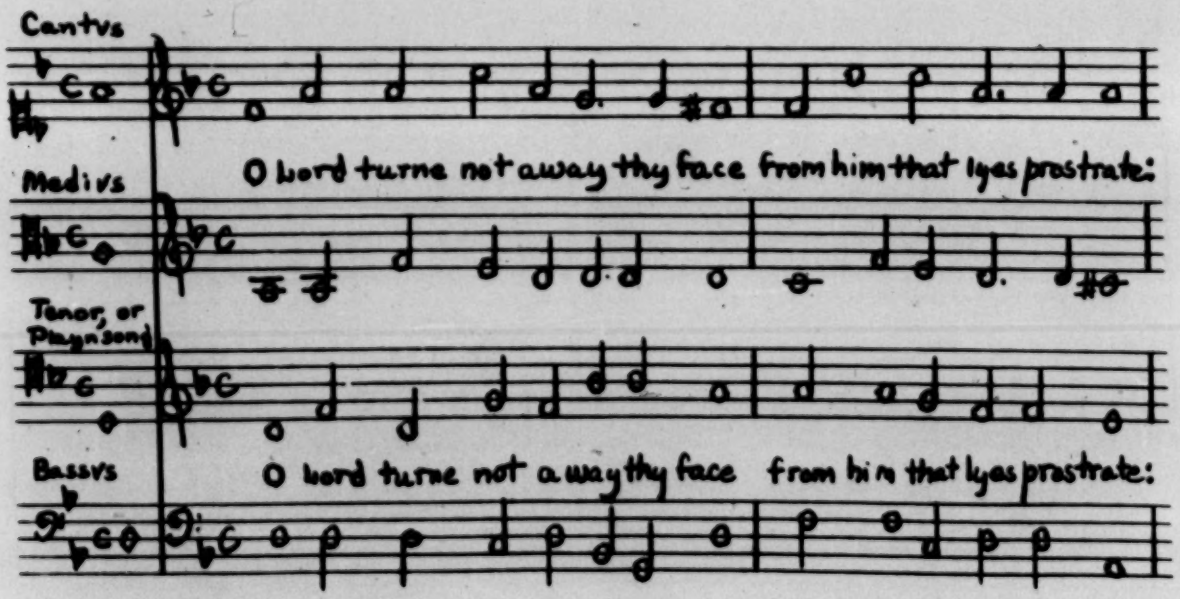


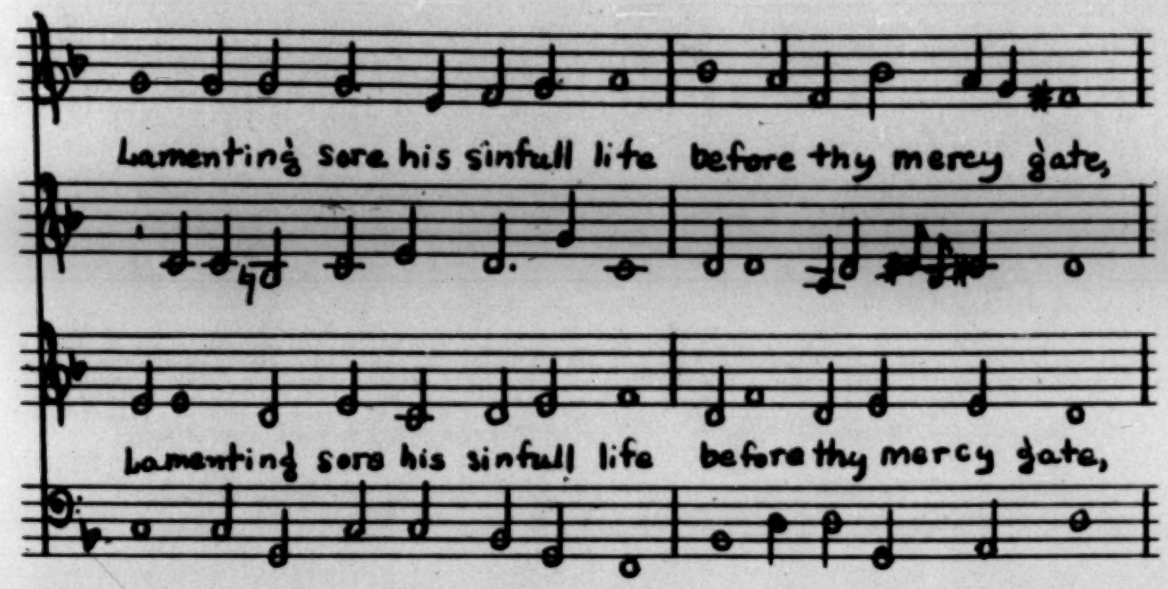
The eighth note of the highest part printed a minim, should be a semibreve.

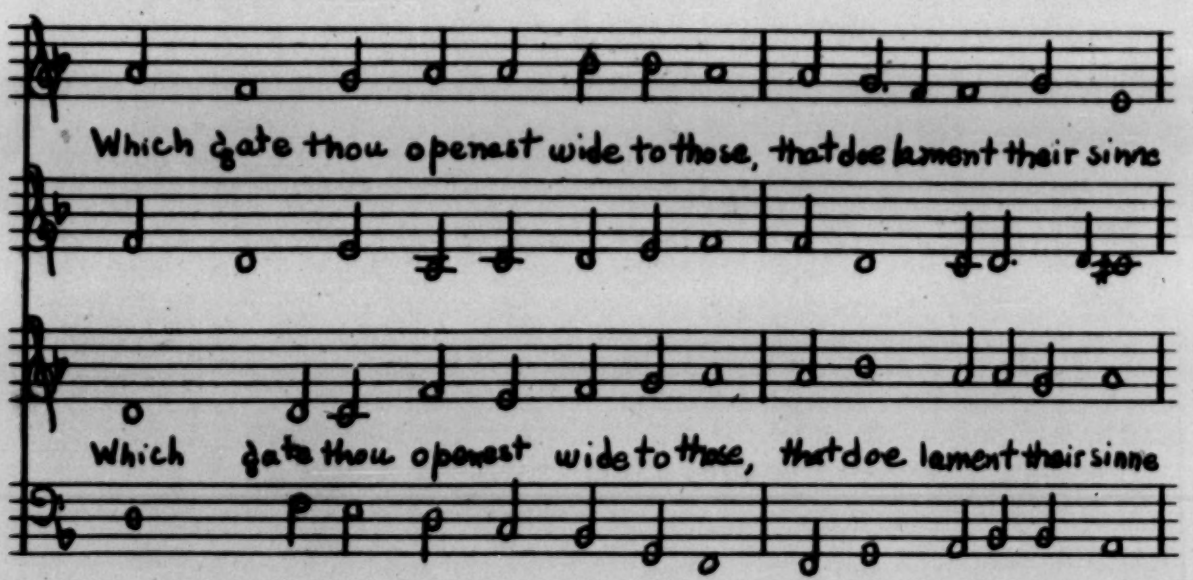
Example 7. The Lamentation of a Sinner

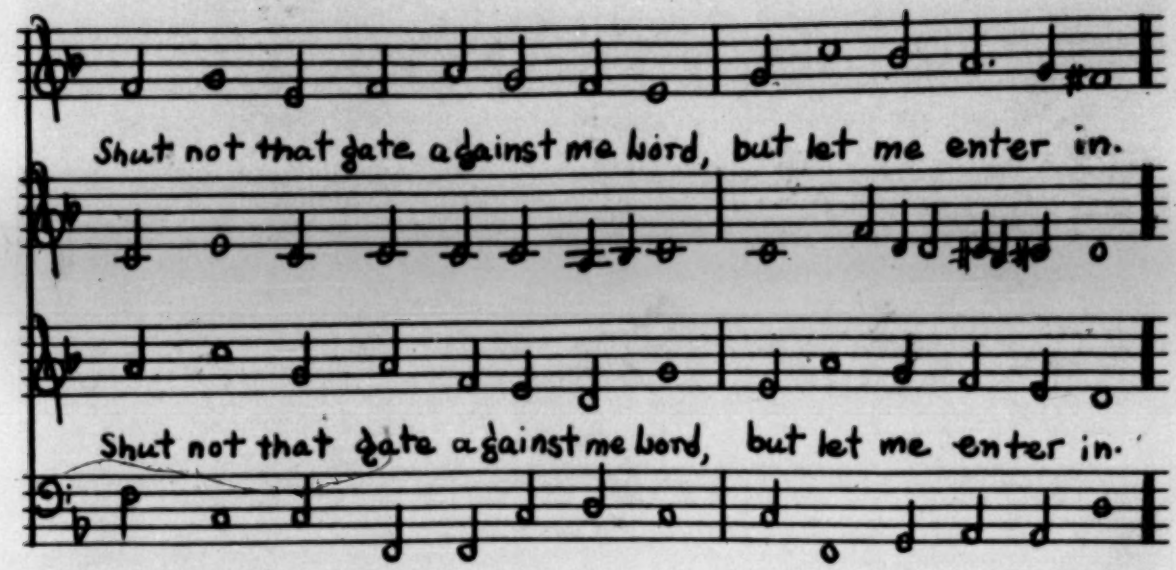
Harmonization

Thomas Rauenscroft, The Whole Booke of Psalmes, 1621, pp. 18-19. Harmonization by Will. Parsons
S.T.C. 2575


Cantvs
O Lord turne not away thy face from him that lyes prostrate:
Medivs
Tenor, or Playnsong
Bassvs
O Lord turne not away thy face from him that lyes prostrate:


Lamenting sore his sinfull life before thy mercy gate,
Lamenting sore his sinfull life before thy mercy gate,


Which gate thou openest wide to those, that doe lament their sinne
Which gate thou openest wide to those, that doe lament their sinne



A comparison of the setting by Farmer with that of Parsons points up the inferior work of Parsons. John Farmer (fl. 1591-1601) is best known as a composer of madrigals and also wrote a little treatise on three part counterpoint. He set all the canticles and hymns which preceded the psalms in the Este psalter as well as some of the psalms. William Parsons was assistant choir master and copyist at Wells Cathedral in 1551 and remained under both Roman and Protestant deans until 1561. Nothing more is known about him except his settings in four parts for Day's Whole Psalter.[1] Parson's harmonization of the Lamentation tune used in the Ravenscroft psalter is shown here and is an altered version of the one he did for the Day psalter.

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[1]Grove's Dictionary, 5th ed., VI, 568.

The interest in the Farmer setting lies in the modal harmony. A variety of chords is used and there is a particularly nice effect when in the second chord, the tenor moves below the bass and the A in the upper part becomes a suspension resolving as the bass moves down a third. The closes are all at the expected levels for the first mode without giving a sense of modulation as in the major/minor tonality. All the cadences end with a major third except the last which is a typical cadence of the Renaissance period and has no third.[1] All but one of the cadences using a third, has the third in the highest part.

The Parsons setting is very close to our major/minor tonality. Modulations are made within the phrase and the harmony is very much limited to the triads built on the three tonal degrees. The cadence at the words "mercy gate" is unusual in the use of the augmented second, an interval characteristic of the baroque period. It is used again in the final cadence. Except for the augmented interval, the voice leading in these cadences is like the one by Farnaby cited by Wooldridge[2] as being typical of the closes used in this psalter.

The highest part in the Farmer setting is more interesting as a melody than the corresponding part in Parsons.

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[1]Cf. Appendix I, cadence d.

[2]Wooldridge, op. cit., p. 276.

The range is wider and the highest note is reached only twice, while Parsons' melody goes up to its highest note four times, and the constant use of repeated notes hinders the forward movement of the melody. More dissonance in the earlier harmonization also helps to make it interesting.

The tenor carries the melody in both of the above settings; a characteristic feature of the hymn tune harmonizations until the late seventeenth century.

The Prayer unto the holy ghost, to be sung before the sermon, was the second freely composed hymn found in the Sternhold and Hopkins of c. 1559. It was found also, in English psalters of 1599, 1604 (Este), 1616, 1619, 1620 (Ravenscroft), 1623. In addition Frost locates it in English psalters of 1561, 1562, 1570, 1579 (Daman), 1592 (Este), c. 1599 (Barley), and Scottish 1566. A separate tune was not written for this hymn when it first appeared. It was associated with the tune for Psalm LXIX, later with tune for Psalm CXIX, and again for Psalm LXIX. Both tunes are given here. The second one was quite different in the 1616 edition from the one in the 1619 edition and neither one agreed with the tune in the Frost compilation.[1]

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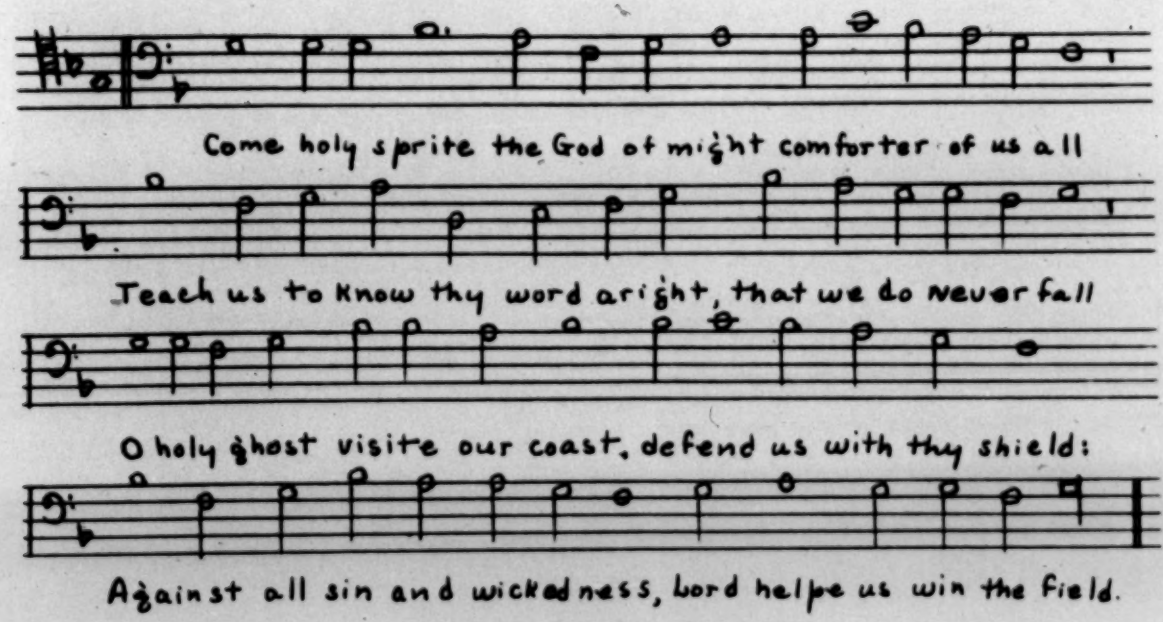
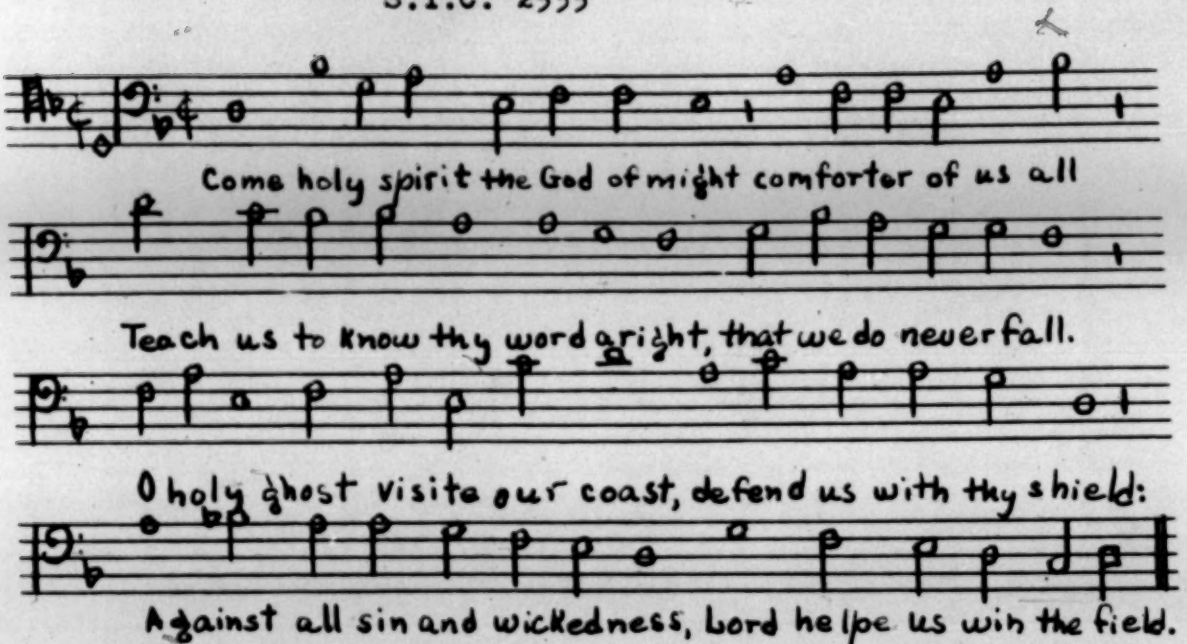
[1]Frost, op. cit., p. 165.

Example 8. A Prayer unto the holy ghost
"Come holy spirit the God of might"
C.M.D.
abcbdefe

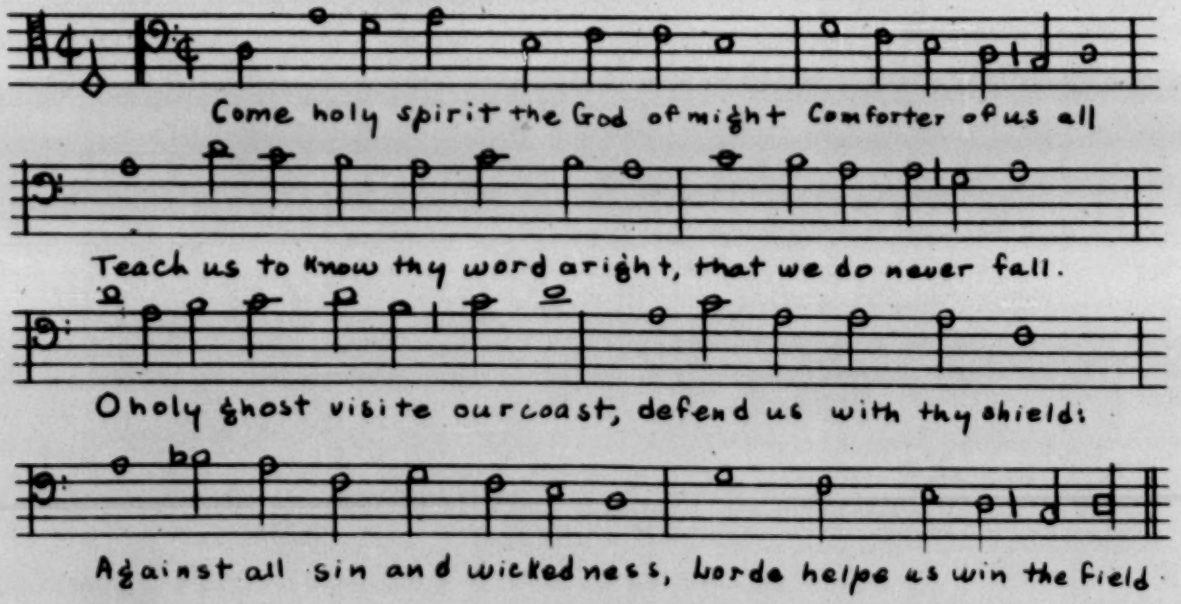
Thomas Sternhold and John Hopkins, The first parte of the Booke of Psalmes, c. 1559, unpaged.
S.T.C. 2440a


Come holy sprite the God of might comforter of us all
Teach us to know thy word aright, that we do never fall
O holy ghost visite our coast, defend us with thy shield:
Against all sin and wickedness, Lord helpe us win the field.

Thomas Sternhold and John Hopkins, The Whole Booke of Psalmes, 1616.
S.T.C. 2555


Come holy spirit the God of might comforter of us all
Teach us to know thy word aright, that we do never fall.
O holy ghost visite our coast, defend us with thy shield:
Against all sin and wickedness, Lord helpe us win the field.

Thomas Sternhold and John Hopkins, The Whole Booke of Psalmes, 1619.
S.T.C. 2565


Come holy spirit the God of might Comforter of us all
Teach us to know thy word aright, that we do never fall.
O holy ghost visite our coast, defend us with thy shield:
Against all sin and wickedness, Lorde helpe us win the field

The last note was printed F.

A Prayer unto the Holy Ghost
to be sung before the sermon
(1616 Edition)

Come holy spirit the God of might
comforter of us all
Teach us to know thy word aright,
that we do never fall.
O holy ghost visite our coast,
defend us with thy shield:
Against all sin and wickedness,
Lorde helpe us win the field.

Lorde keepe the king and his councell[1]
and give them will and might:
To persever in thy Gospell,
which can put sinne to flight.
O Lorde that gavest thy holy word,
send preachers plenteously:
That in the same we may accord,
and therein live and die.

O holy spirit direct aright
the Preachers of thy word,
That thou by them maist cut downe sin,
as it were with a sword.
Depart not from those Pastors pure,
but ayde them at all need:
Which brake to us the bread of life,
whereon our soules doe feed.

O blessed spirit of truth keepe us
in peace and unitie:
Keepe us from sects and errors all,
and from all Papistry.
Conuert all those that be our foes,
and bring them to thy light:
That they and we may well agree
and praise thee day and night.

O Lord increase our faith in us,
and loue so to aboud:
That man and wife be void of strife,
and neighbors about us round,
In our time give thy peace O Lorde,
to nations farre and nie:
And teach them all thy holy word,
that we may sing to thee.

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[1]In the edition of c. 1559 this line read: "Lorde keepe our Queen and her Counsaile."

All glory to the Trinitie,
that is of mighties most,
The living Father and the Sonne,
and eke the holy Ghost.
As it hath beene in all the time
and hath been heretofore,
As it is now, and so shall bee,
henceforth for evermore.

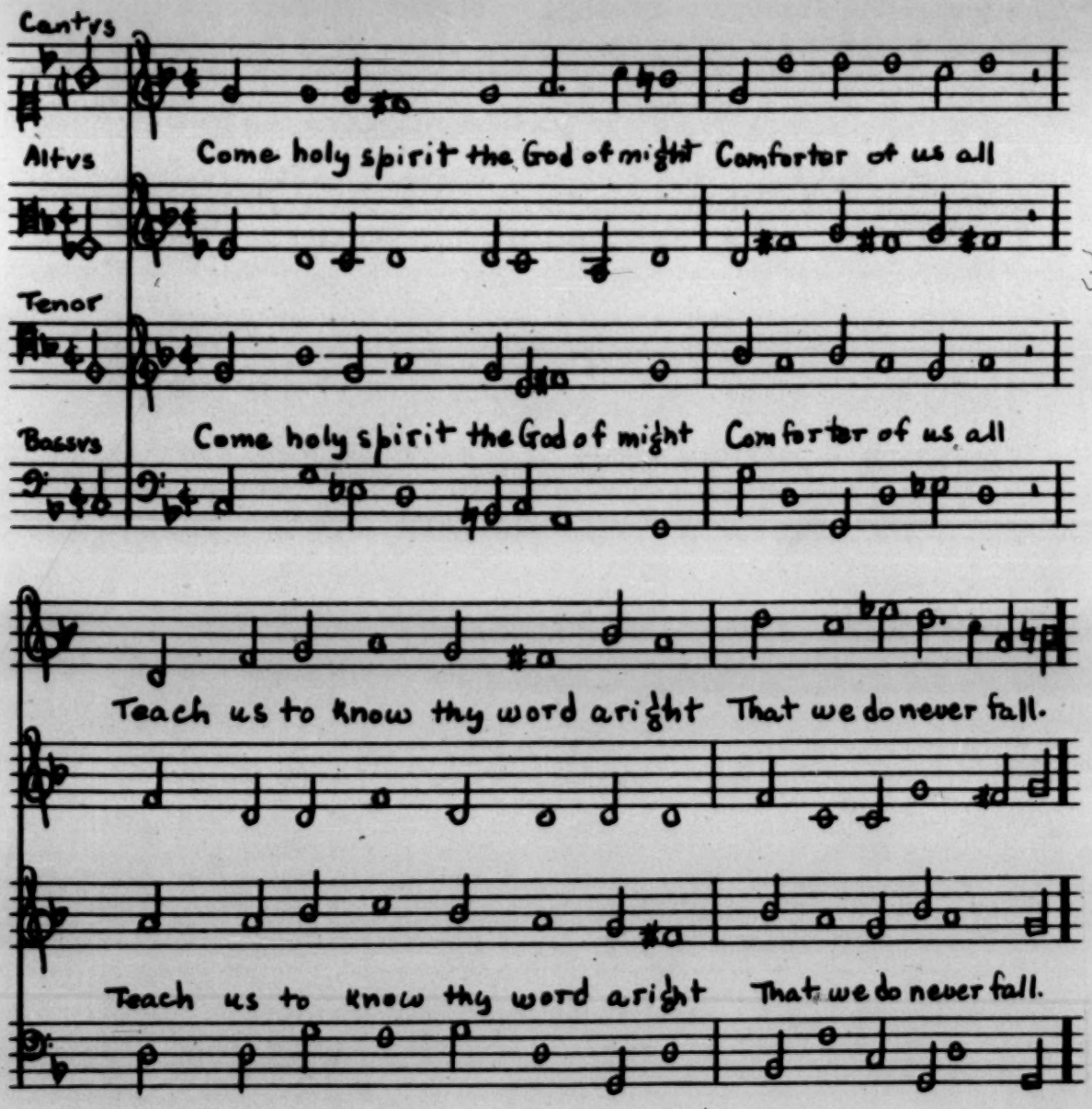
The printing of the 1616 version is obviously faulty and will not be discussed here. Neither the tune for the Psalm LXIX nor Psalm CXIX are especially noteworthy. The stressed syllables of the verse do not always correspond with the feeling of accent in the music. The first tune, using the hypodorian mode transposed, is a small two-part form with the second part a repetition of the first, but not exact. Unity in the second tune, using the dorian mode, is achieved, not too successfully, by repetition of the last part of the phrase. Rhythmically all the phrases end alike and three of them have the same melodic figure. There is an unusual place in the second tune where the melody moves over the distance of a ninth with one step-wise progression and two leaps before turning back in the other direction.

A tune from Daman, 1579 was used for this hymn and harmonized by E. Hooper in Este's book. The Yorke tune, harmonized by John Milton, father of the poet, was associated with the hymn in Ravenscroft, 1621. Both harmonizations follow.

Example 9. A Prayer unto the holy ghost

Harmonization

Thomas Este, The Whole Booke of Psalmes, 1604, pp. 266-267. (1st ed. 1592.) Tune from Daman 1579 (used with Ps. xxiii).[1] Harmonized by E. Hooper. S.T.C. 2515

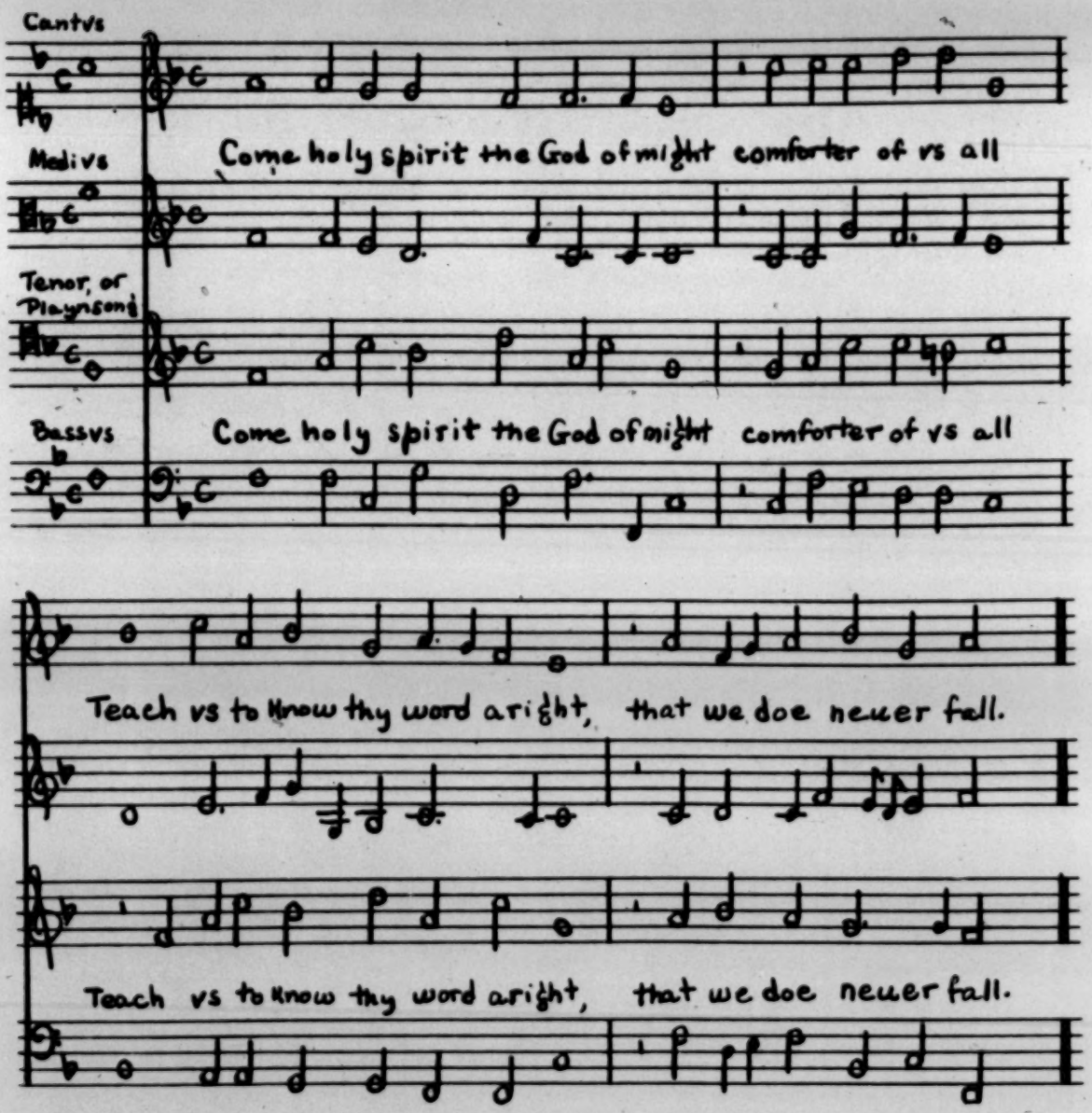

Cantvs
Altvs
Come holy spirit the God of might Comforter of us all
Tenor
Bassvs
Come holy spirit the God of might Comforter of us all
Teach us to know thy word aright That we do never fall.
Teach us to know thy word aright That we do never fall.

[1] Frost, op. cit., p. 86.

Example 10. A Prayer unto the holy ghost

Harmonization

Thomas Rauenscroft, The Whole Book of Psalmes, 1621, pp. 266-267. Yorke Tune from Scottish Psalter 1615, called The Stilt.[1] Harmonized by John Milton. S.T.C. 2575


Cantvs
Medivs
Come holy spirit the God of might comforter of vs all
Tenor, or Playnsong
Bassvs
Come holy spirit the God of might comforter of vs all
Teach vs to know thy word aright, that we doe neuer fall.
Teach vs to know thy word aright, that we doe neuer fall.

[1]Frost, op. cit., p. 256.

Again a comparison of the two harmonizations shows the one in the Este volume superior to the Ravenscroft. Edmund Hooper (c. 1553-1621), responsible for the one in Este, was organist of Westminster Abbey in 1606. He contributed harmonizations and a "new tune" for Ravenscroft's psalter, and harmonizations for Sternhold and Hopkins, Whole Book of Psalms, 1621. He composed anthems, services, and an Almaine and Coranto by him are in the Fitzwilliam Virginal Book.[1] John Milton, Sr. (c. 1563-1646/47), was 'cast out by his father, a bigotted Roman Catholick, for abjuring the Popish tenets' and went to London where he made a considerable fortune as member of the Scriveners' Company. His musical compositions were all choral pieces and show 'sound musicianship but are of no remarkable interest'.[2]

The tune taken by Hooper from the Daman collection is in the first mode transposed; the Yorke tune, in F major, and in both cases the cadences used are typical of the mode. The first cadence in Hooper incorporates the major third with the fifteenth century cadence,[3] an addition which was pointing the way to the harmonic practice after the ecclesiastical modes had been abandoned. There is an interesting use of a diminished fourth in the tenor at the words

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[1] Grove, 3rd ed., II, 663.

[2] Grove, 3rd ed., III, 468.

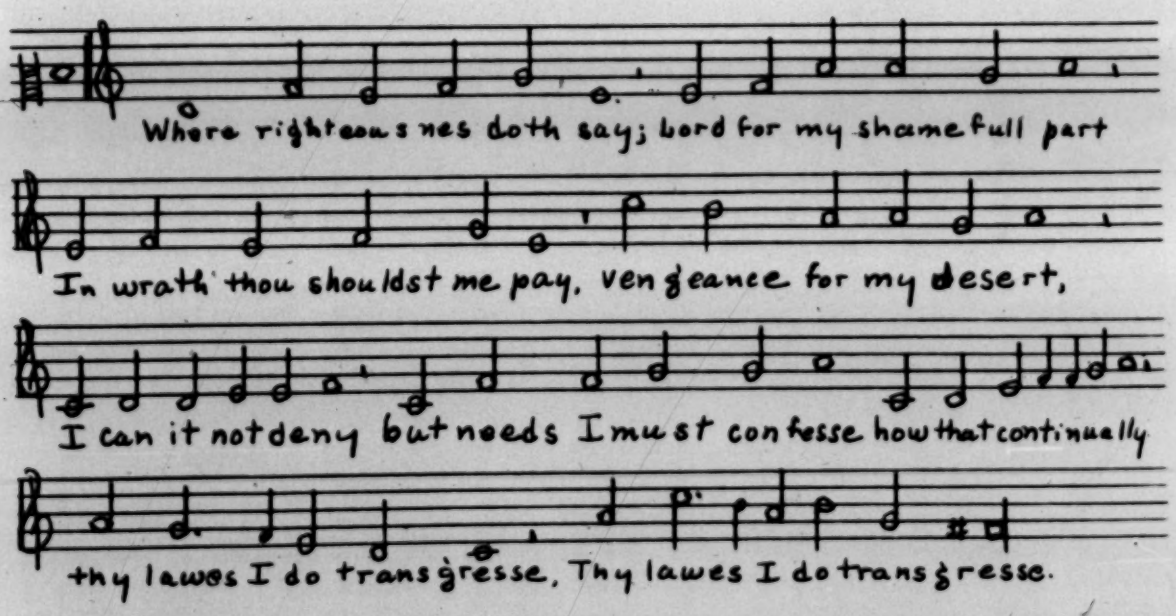
[3] Cf. Appendix I, cadence b.

"aright That" with imitation in the cantus just before it. All diminished intervals were forbidden at this time.

The third hymn in the early Sternhold and Hopkins of c. 1559 was the Complaint of a sinner with the first line "Where righteousness doth say." It was used again in 1563, 1599, 1604 (Este), 1616, 1619, 1621 (Ravenscroft), and in 1623. Frost locates it also, in English psalters 1562, 1570, 1579 (Daman), 1591 (Daman), 1592 (Este), 1599 (Allison), and in Scottish 1594, 1595, 1602, 1615, 1625, 1634.[1]

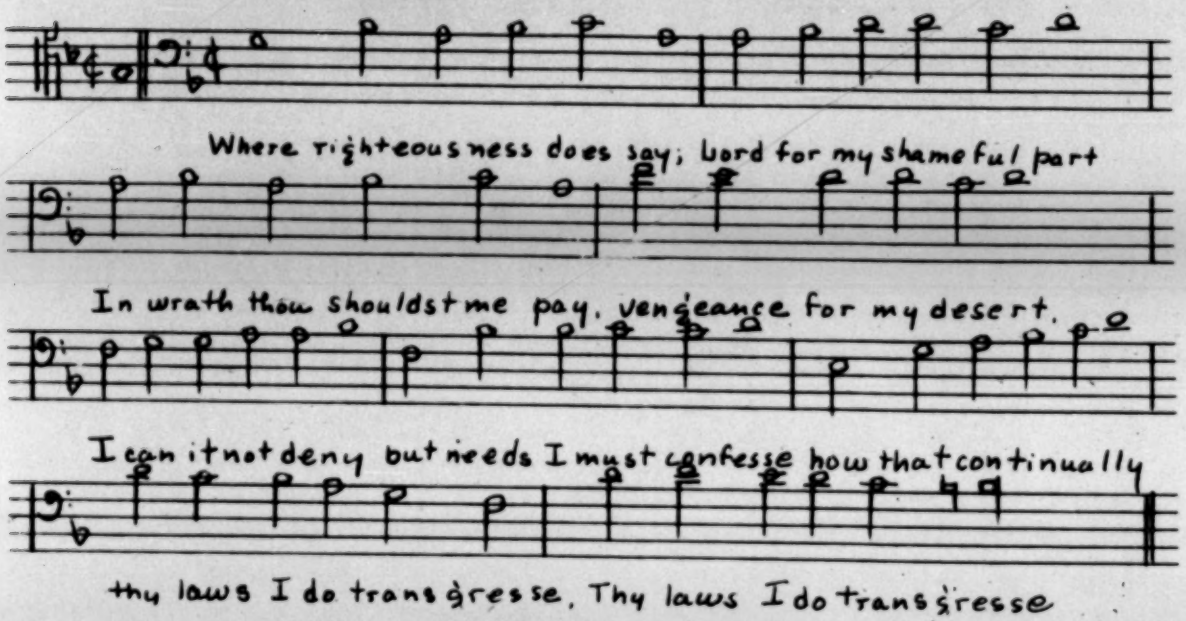
Example 11. Complaint of a Sinner
"Where righteousness doth say"
6.6.6.6.D.
ababcdcd

Thomas Sternhold and John Hopkins, The first parte of the Booke of Psalmes, c. 1559, unpaged.
S.T.C. 2440a


Where righteousnes doth say; Lord for my shamefull part
In wrath thou shouldst me pay, vengeance for my desert,
I can it not deny but needs I must confesse how that continually
thy lawes I do transgresse, Thy lawes I do transgresse.

[1]Frost, op. cit., p. 213.

Thomas Sternhold and John Hopkins, The Whole Booke of Psalmes, 1619. S.T.C. 2565


Where righteousness does say; Lord for my shameful part
In wrath thou shouldst me pay, vengeance for my desert.
I can it not deny but needs I must confesse how that continually
thy laws I do transgresse. Thy laws I do transgresse

The Complaint of a Sinner
(1616 Edition)

Where righteousness doth say;
Lord for my shamefull part
In wrath thou shouldst me pay,
Vengeance for my desert,
I can not it deny
But needs I must confess,
How that continually
Thy laws I do trangresse.
Thy laws I do trangresse.

But if it be thy will,
With sinners to contend:
Then all thy flocke shall spill,
And be lost without end.
For who liueth here so right,
That rightly he can say,
He sinneth not in thy sight
Full oft and every day.
Full oft and every day.

The Scripture plaine telleth me,
The righteous man offendeth,
Seven times a day to thee:
Whereon thy wrath dependth.
So that the righteous man,
Doth walke in no such path,

But he falth now and then
In danger of thy wrath.
In danger of thy wrath.

Then sith the case so stands,
That even the man right wise,
Falth oft in sinfull hands,
Whereby thy wrath may rise.
Lord, I that am uniust
And righteousness none haue,
Whereto than shall I trust,
My sinful soule to save?
My sinful soule to save?

But trulie to that post,
Whereto I cleaue and shall:
Which is thy mercy most,
Lord let thy mercie fall.
And mitigate thy moode,
Or else we perish all,
The price of this thy blood,
Wherein mercie I call.
Wherein mercie I call.

The Scripture doth declare
No drop of blood in thee:
But that thou didst not spare
To shed a drop for me.
Now let those drops most sweet,
So moist my heart so drie:
That I with sinne repleat
May liue, and sinne may die.
May liue, and sinne may die.

That being mortified,
This sinne of mine in me,
I may be sanctified
By grace of thine in thee
So shall I never fall
Into such mortall sin:
That my foes infernall
Reioyce my death therein.
Reioyce my death therein.

But vouchsafe me to keepe,
From those infernall foes,
And from that lake so deepe,
Whereas no mercy growes.
And I shall sing the songs
Confirmed with the iust,

That unto thee belongs,
Which art mine only trust.
Which art mine only trust.

The hymn uses a nine line stanza; a repetition of the eighth line becoming the ninth.

The mode of the tune is dorian in the c. 1559 edition and dorian transposed in 1619. The last note is not the final which is unusual. It ends on a major third above the expected final. The structure is a two-part form; the first part being abab with the second b descending to the last four notes instead of rising to them, as is done in the first b. The second part starts with a sequential pattern which seems to lose its force in the third attempt at repetition, as it does not pull itself above the second pattern, and there is unartistic insistence on singing five separate syllables in the word "continually."

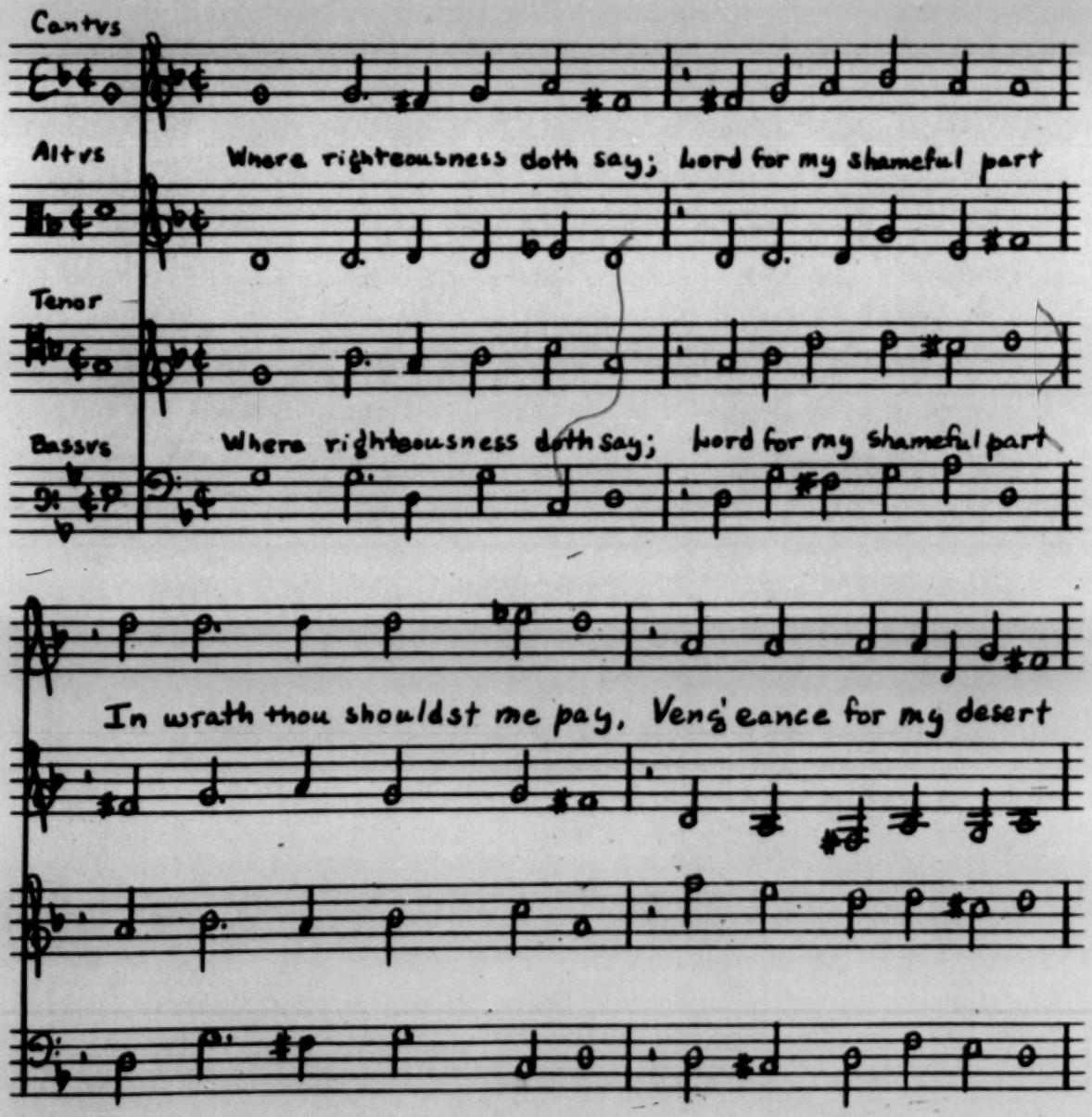
The tune was harmonized twice before the psalms in Day's edition for four parts in 1563. The first was by T. Caustin and the tenor part (all that was available here) was not the melody. The second one was by R. Brimle and the tune was in the tenor. Three settings by W. Parsons were placed after the psalms. The first of these used the tune in the tenor but the other two did not.

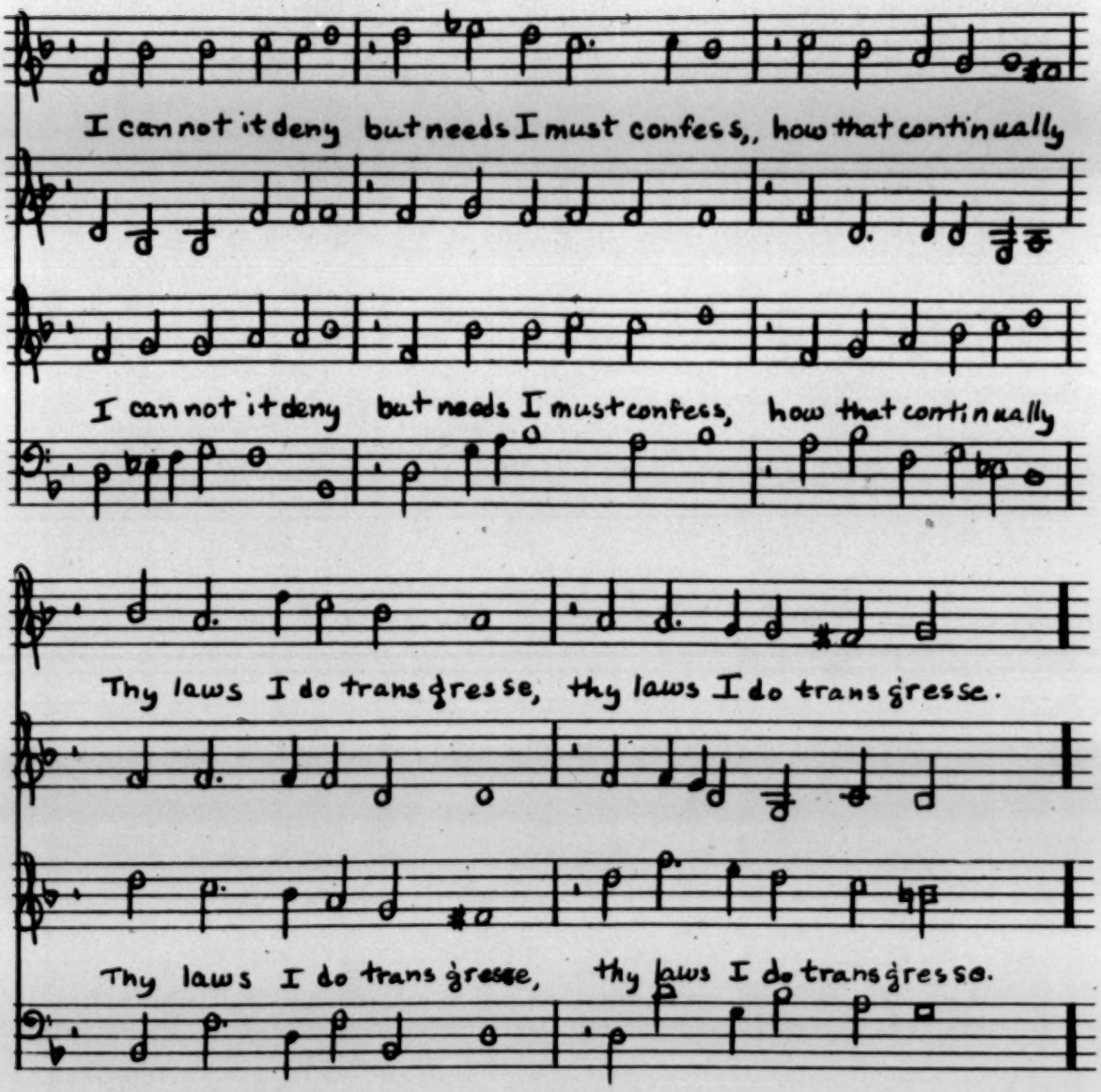
The harmonizations by J. Farmer from the Este book and one by Ravenscroft follow.

Example 12. Complaint of a sinner

Harmonization

Thomas Este, The Whole Booke of Psalmes, 1604, pp. 22-25. (1st ed. 1592) Harmonization by J. Farmer. S.T.C. 2515

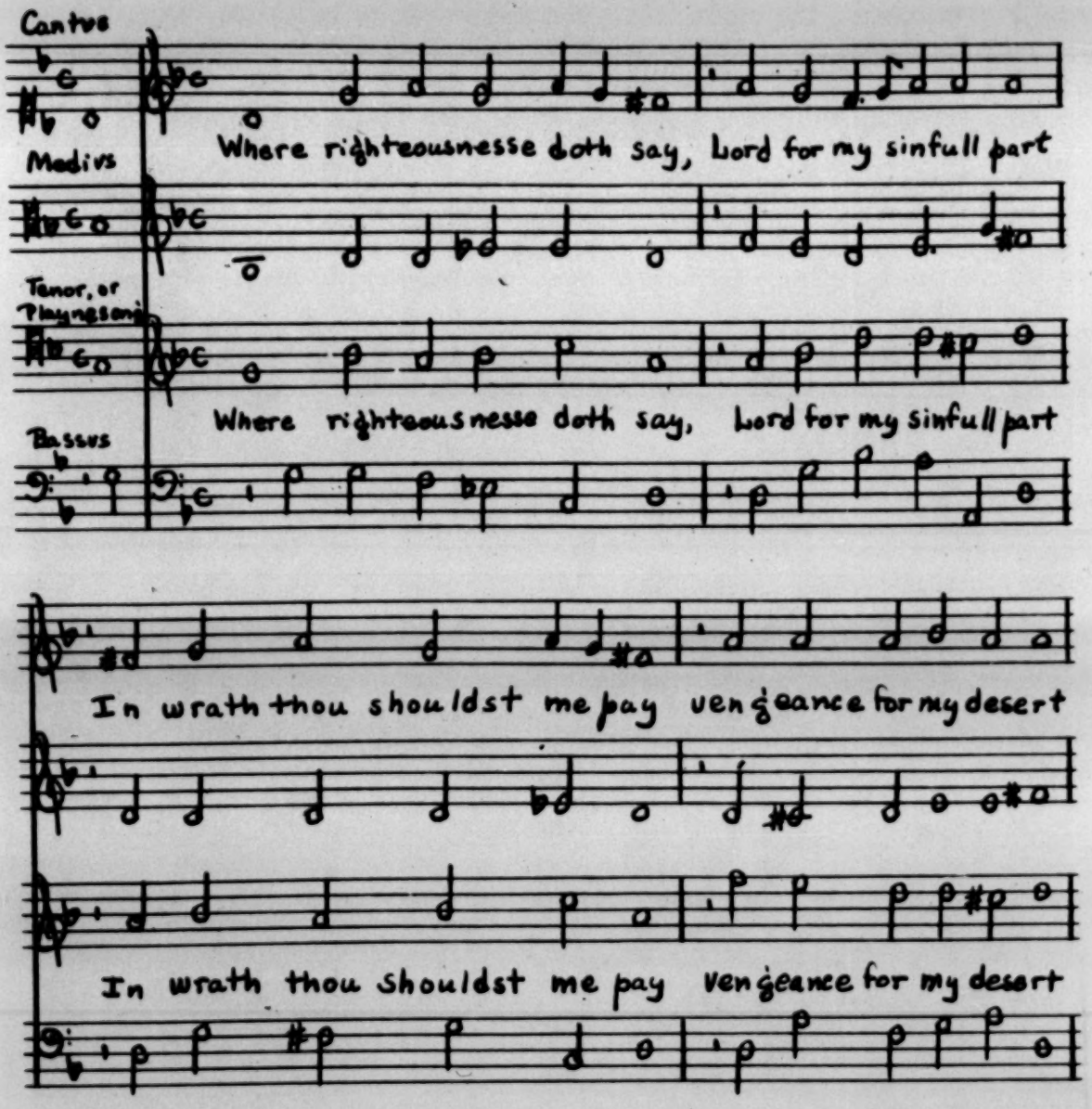

Cantvs
Altvs
Where righteousness doth say; Lord for my shameful part
Tenor
Bassvs
Where righteousness doth say; Lord for my shameful part
In wrath thou shouldst me pay, Veng'eance for my desert

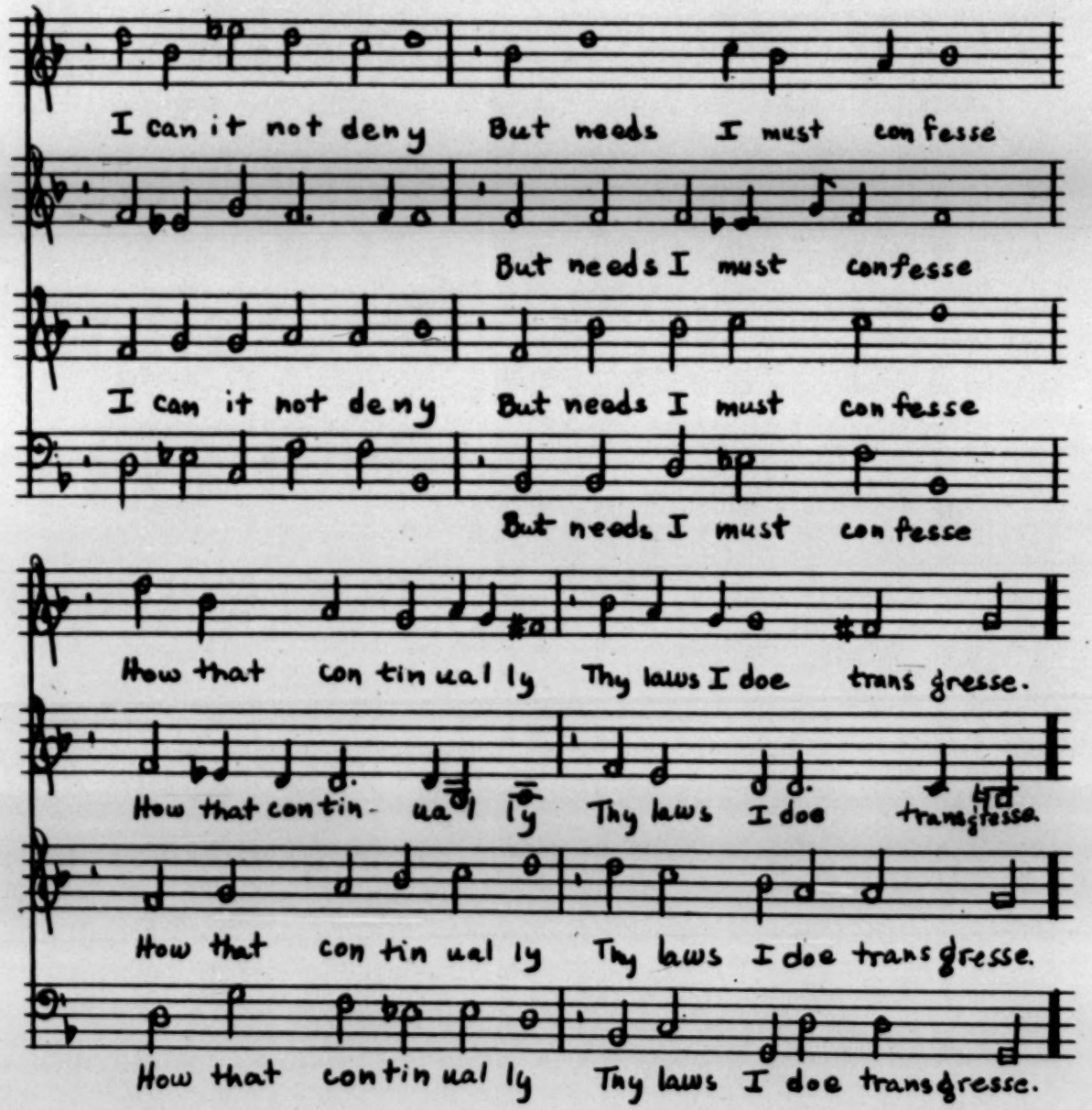

I can not it deny but needs I must confess,, how that continually
I can not it deny but needs I must confess, how that continually
Thy laws I do transgresse, thy laws I do transgresse.
Thy laws I do transgresse, thy laws I do transgresso.

Example 13. Complaint of a sinner

Harmonization

Thomas Rauenscroft, The Whole Book of Psalmes, 1621
pp. 22-25. Harmonization by T.R.,
B. of M. S.T.C. 2575


Cantus
Medius
Tenor, or Playnesong
Bassus
Where righteousnesse doth say, Lord for my sinfull part
Where righteousnesse doth say, Lord for my sinfull part
In wrath thou shouldst me pay vengeance for my desert
In wrath thou shouldst me pay vengeance for my desert


I can it not deny But needs I must confesse
But needs I must confesse
I can it not deny But needs I must confesse
But needs I must confesse
How that con tin ual ly Thy laws I doe trans gresse.
How that con tin- ua- l ly Thy laws I doe trans gresse.
How that con tin ual ly Thy laws I doe trans gresse.
How that con tin ual ly Thy laws I doe trans gresse.

The harmonization by John Farmer is simpler than the one by Ravenscroft. There is interesting doubling with the phrase "I cannot it deny" and with the final phrase. The octaves between cantus and altus at the words "my desert" coupled with the unequal fifths they form with the tenor are not usually found.

Ravenscroft's harmonization drops the extra line of repetition at the end, and adapts the rhythm so that it can be barred with the signature ¢, every phrase using the same rhythmic pattern. The upper parts are a little more varied rhythmically than the bass with syncopation in one measure of the cantus. The medius is disappointing as a melody and seems only to fill in, although there is an interesting suspension at the word "continually." Here the resolution is taken by the tenor and the two parts cross to keep the melody intact and to avoid direct fifths.

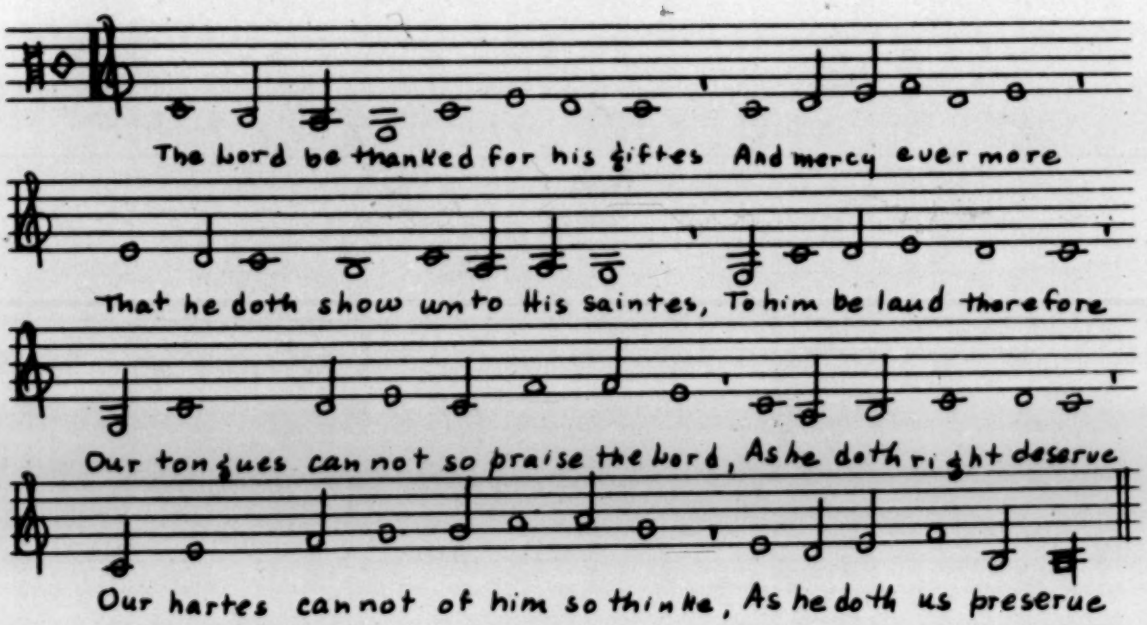
A Thanksgiuing after receiuing the Lordes supper was the next hymn in the Sternhold and Hopkins of c. 1559. English psalters of 1599, 1604 (Este), 1616, 1619, 1621 (Ravenscroft), 1623 all included it and Frost locates it in 1561, 1562, 1570 (as xxxvii), 1579 (Daman), c. 1599 (Barley), Scottish 1566 (as xxvii). In the earliest psalter it was not given a separate tune, and the directions were to sing it to the tune of Psalm CXXXVII. "The Lord be thanked for his giftes" was the first line and it was a 124 line hymn which was not divided into verses on the pages where it was

printed.

Example 14.

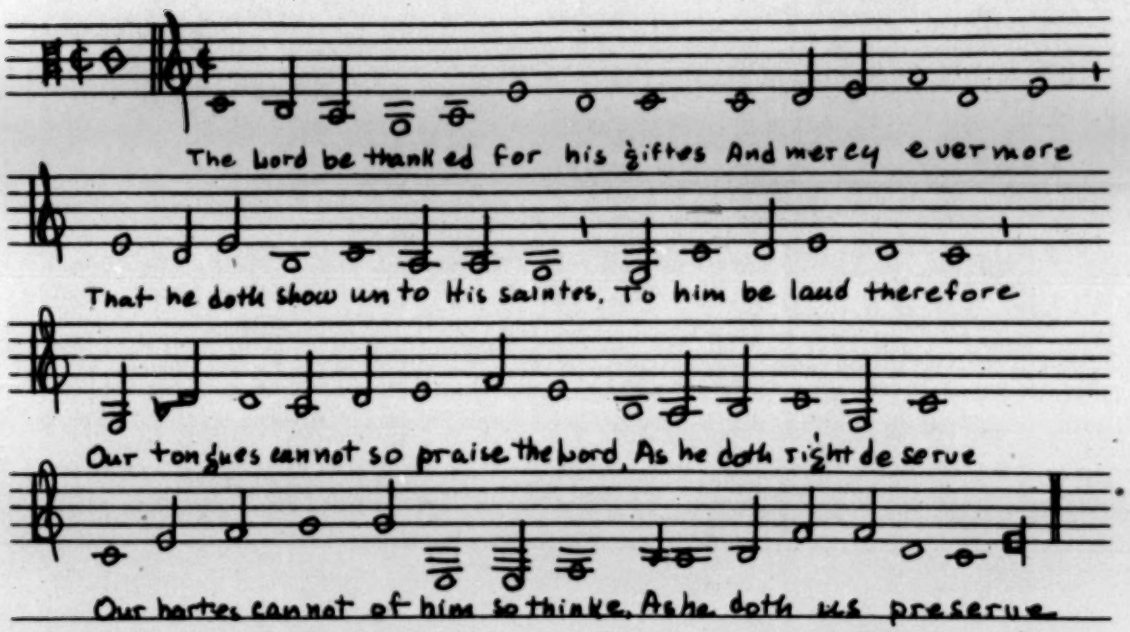
A Thanksgiuing after receiuing the Lordes supper
"The Lord be thanked for his giftes"
C.M.D.
abcbdefe

Thomas Sternhold and John Hopkins, The first parte of the Booke of Psalmes, c. 1559, unpaged. Tune for Psalm CXXXVII.
S.T.C. 2440a

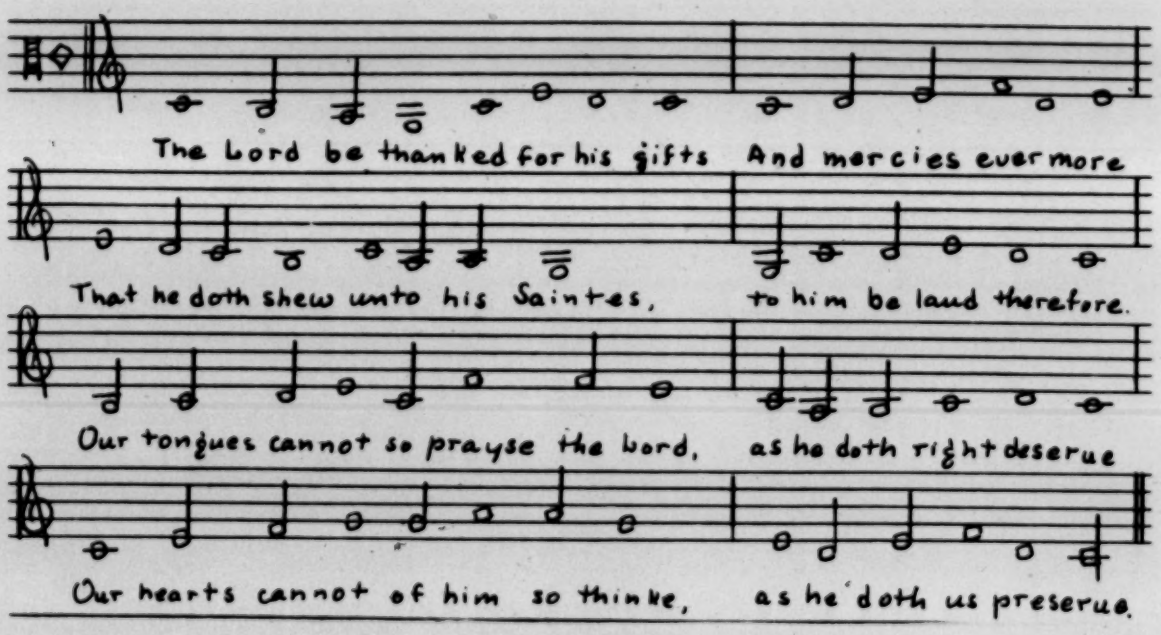

The Lord be thanked for his giftes And mercy euermore
That he doth show unto His saintes, To him be laud therefore
Our tongues cannot so praise the Lord, As he doth right deserue
Our hartes cannot of him so thinke, As he doth us preserue

Last two notes should be D, C.

Thomas Sternhold and John Hopkins, The Whole Booke of Psalmes, 1616. Tune for Psalm CXXXVII.
S.T.C. 2555


The Lord be thanked for his giftes And mercy evermore
That he doth show unto His saintes, To him be laud therefore
Our tongues cannot so praise the Lord, As he doth right deserue
Our hartes cannot of him so thinke, As he doth us preserue.

Thomas Sternhold and John Hopkins, The Whole Booke of Psalmes, 1619. Tune for Psalm CXXXVII.
S.T.C. 2565


The Lord be thanked for his gifts And mercies evermore
That he doth shew unto his Saintes, to him be laud therefore.
Our tongues cannot so prayse the Lord, as he doth right deserue
Our hearts cannot of him so thinke, as he doth us preserue.

A Thanksgiuing after the receiuing of the Lordes supper
(1619 Edition)

The Lord be thanked for his gifts,
and mercies evermore:
That he doth shew unto his Saints,
to him be laud therefore.
Our tongues cannot so prayse the Lord,
as he doth right deserue
Our hearts cannot of him so thinke,
as he doth us preserue.

His benefits they be so great
to us that be but sinne:
That at our hands for recompense,
there is no hope to winne.
O sinfull flesh that thou shouldst haue
such mercies of the Lord:
Thou dost deserue more worthily
of him to be abhord.

Verse 7

Not one of us that seeketh out,
the Lord of life to please:
Nor doe the thing that might us joyne,
to Christ and quiet ease.
Thus are we all his enemies.
we can it not denie:
And he againe of his good will,
would not that we should die.

Verse 14

And as the cornes by unitie
unto one loaf is knit:
So is the Lord and his whole church,
though he in heaven sit.
As many grapes make but one Wine,
so should we be but one,
In faith and loue in Christ aboue,
and unto Christ alone.

The tune is within the range of the hypoionian mode and sounds much like our major mode. The entire melody entwines itself around the triad built on the final. The last five notes of the first phrase become the entire fourth phrase and then are used in fragment at the beginning of the

fifth. The last phrase is like the second. In spite of the rather monotonous harmonic background, there is a feeling of sedate gratitude here which is much closer related to the words of this hymn than to the unconsolable sadness of Psalm CXXXVII with which it was primarily associated.

The tune from the Daman book of 1579, used there with the twenty-third psalm, was harmonized by John Dowland and set with the "Thankesgiuing" in Este's publication of 1592. It is shown here from the 1604 edition. In Ravenscroft, Martyrs tune, as harmonized by Simon Stubbs, was associated with the hymn.

Example 15.

A Thankesgiuing after receiuing the Lordes supper

Harmonization

Thomas Este, The Whole Booke of Psalmes, 1604, pp. 270-271. (1st ed. 1592) Tune from Daman 1579, (to Ps. xxiii)[1] harmonized here by J. Douland, B. of M. S.T.C. 2515

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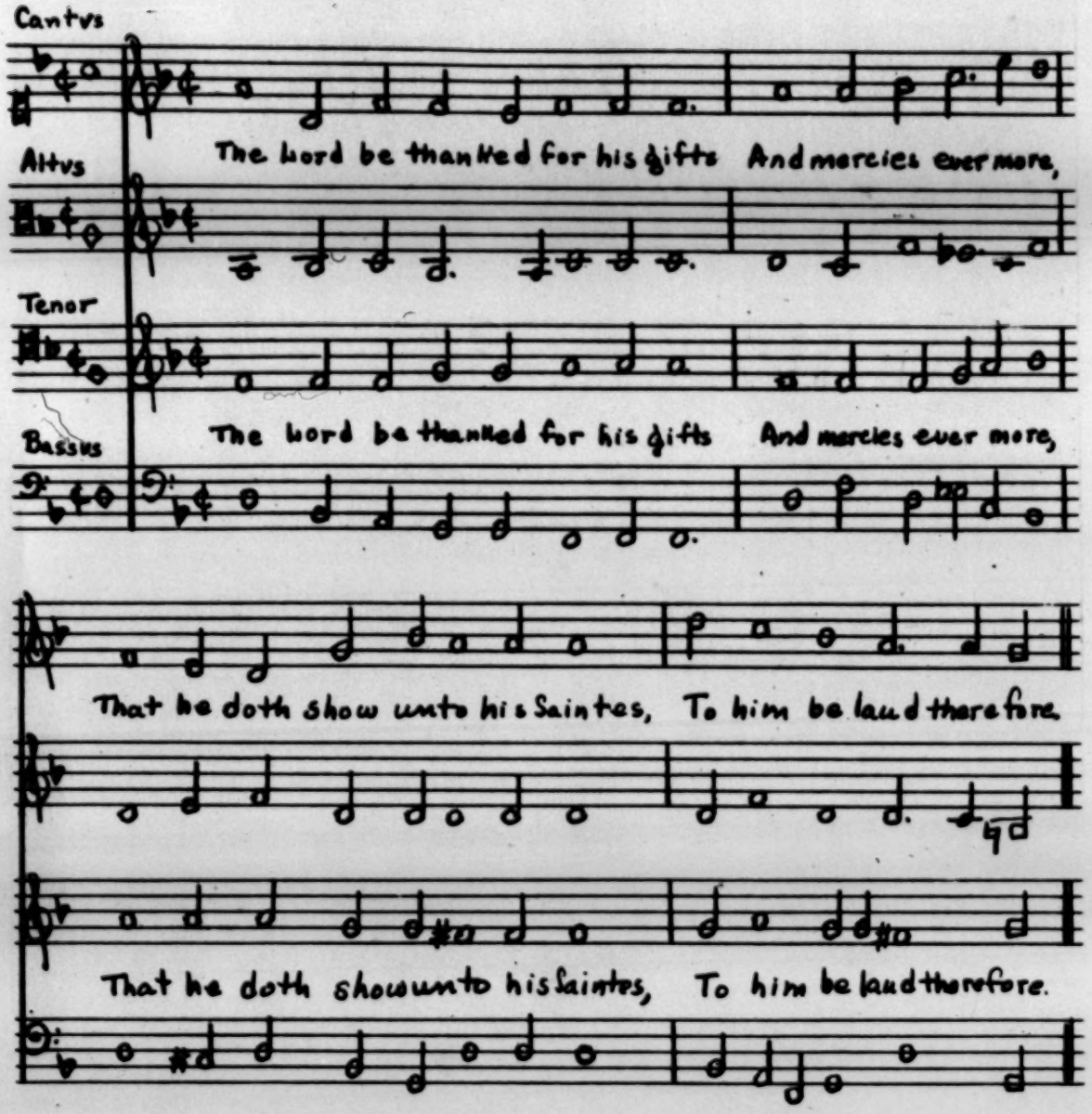
[1]Frost, op. cit., p. 86.


Cantvs
Altvs
The Lord be thanked for his gifts And mercies ever more,
Tenor
Bassvs
The Lord be thanked for his gifts And mercies ever more,
That he doth show unto his Saintes, To him be laud therefore.
That he doth showunto his Saintes, To him be laud therefore.

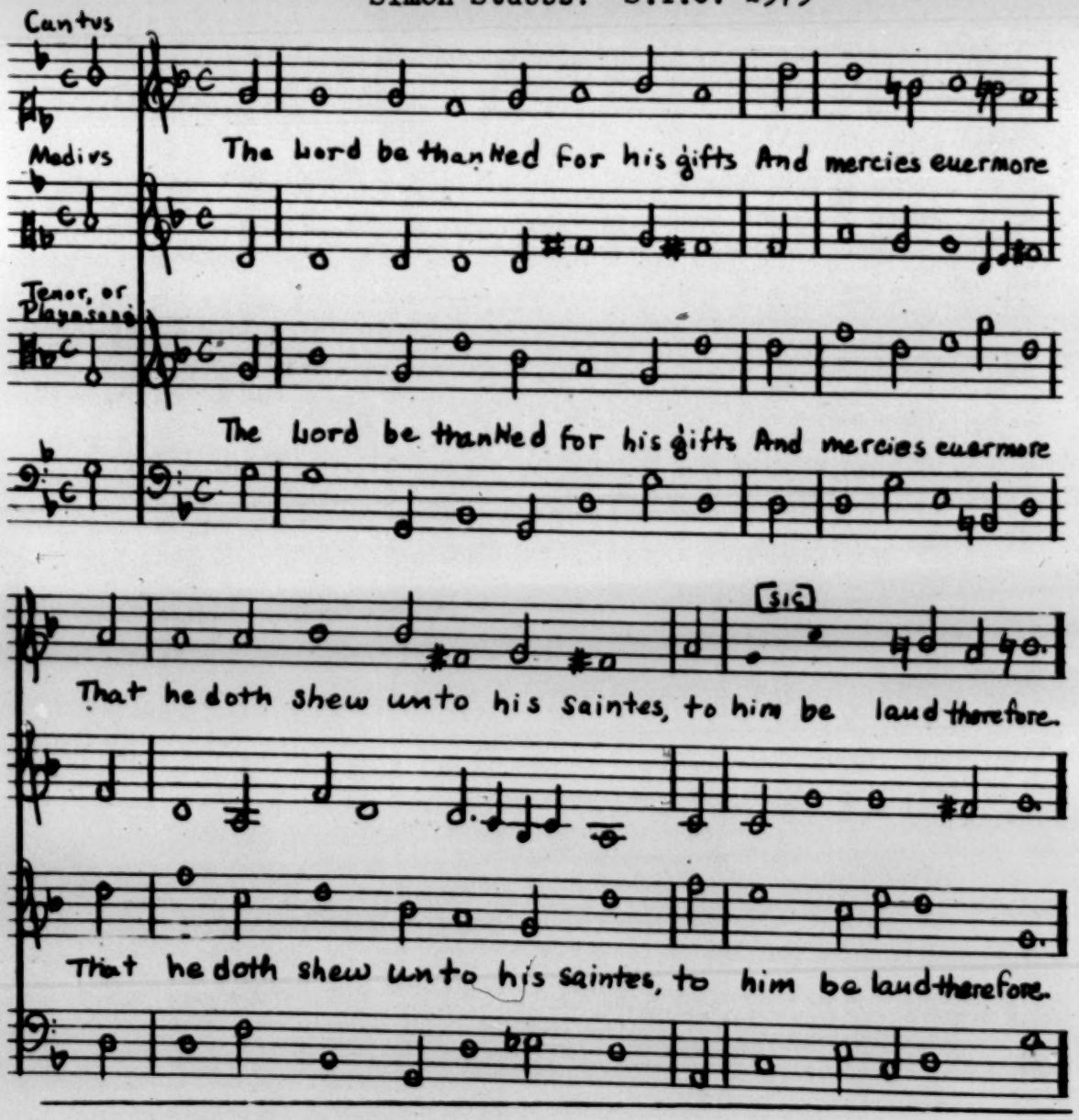
The thirteenth note in the cantus should be E flat.

Example 16.

A Thankesgiuing after receiuing the Lordes supper

Harmonization

Thomas Rauenscroft, The Whole Book of Psalmes, 1621, pp. 220-221. Martyrs Tune first used in Scottish, 1615,[1] harmonized here by Simon Stubbs. S.T.C. 2575


Cantvs
Medivs
Tenor, or Playnesong
The Lord be thanked for his gifts And mercies euermore
The Lord be thanked for his gifts And mercies euermore
[sic]
That he doth shew unto his saintes, to him be laud therefore.
That he doth shew unto his saintes, to him be laud therefore.

[1]Frost, op. cit., p. 257.

John Dowland (1563-1626) is, of course, famous for his secular songs and lute music. Freedom and variety of rhythmic treatment, the importance of the accompaniment, and daring harmony characterize his Ayres. The harmonizations of psalm tunes for Este's psalter were his only works with religious words.

The tune here is very limited in range with the third phrase like the first phrase reversed. All of the parts which Dowland has written hold more melodic interest than the psalm tune. The cantus, especially, with its flowing curves outshines the tenor, and it descends one note to the final. The repetition of three chords at the end of the first and third phrases with all parts remaining stationary is quite unusual for this type of tune. The final cadence, which does not use a suspension but strikes all notes of the dominant chord together, makes this harmonization stand apart from all the rest. The dissonance in the alto, fifth note, is daring for this period when only suspensions and passing tones were the rule.

Simon Stubbs, who harmonized the Martyrs tune, was an English composer of church music during the late fifteenth and early sixteenth centuries. Not much is known about him and the list of his anthems and services which are extant, is not long. It is interesting to compare this harmonization of Martyrs tune with the one done by Playford in 1698 (Example 67).

The melody is in the highest part by the end of the seventeenth century and Playford explained in his publication that the inner part, called medius, should not go above the melody to cloud its clarity, "except in such places as it could not be well avoided." Those places were frequent in this particular harmonization as eleven out of twenty-eight notes of the middle part are higher than the church tune itself, and tend to disguise it especially at the cadences.

The bass part used by Stubbs is more vigorous with the leap of a third used more than any other progression. In the Playford, stepwise motion predominates in the bass.

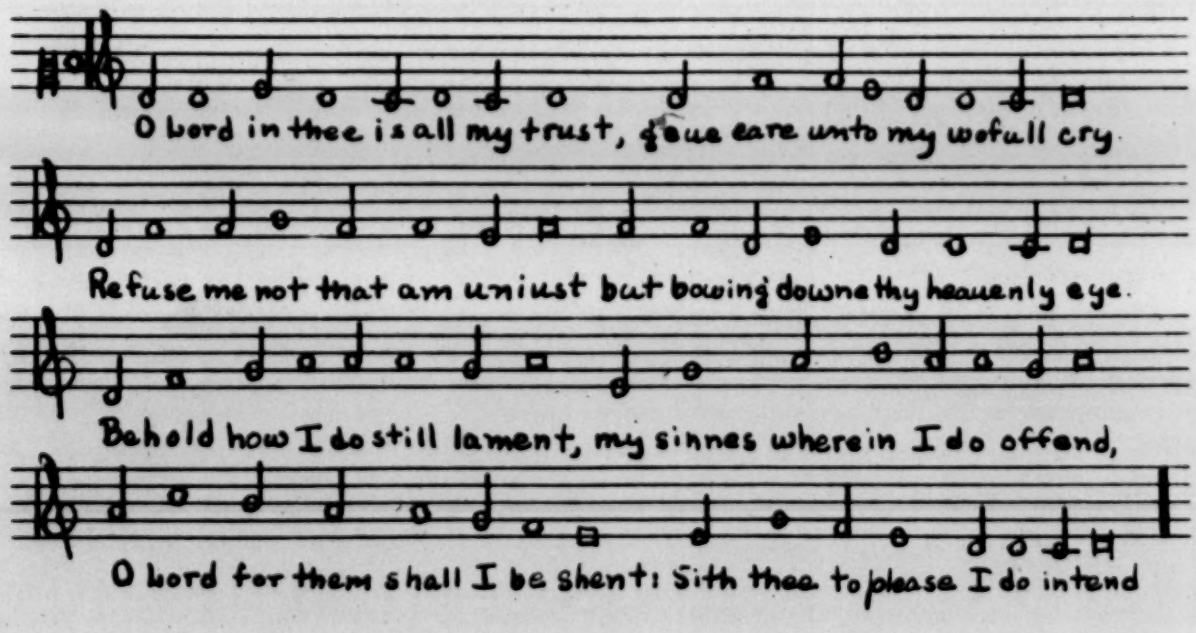
There is nouse of dissonance in the Playford, although there is one unprepared seventh in a chord built on II. Stubbs uses two passing tones and one cambiata.

It is the selection of chords and the cadences which make the Stubbs music retain the modal feeling, while Playford, using the same modal tune, leans toward the major/minor system in harmony. Playford uses only two chords which are not built on tonal degrees. There is a modulation to G in the third phrase. Stubbs uses five chords built on modal degrees. The last cadence, with a $\frac{6}{4}$ chord followed by V and the I, sounds much like G major but is not enough to establish a major tonality for the whole hymn. The indirect fifths between bass and medius at the words "his saintes" were not common practice.

The last hymn in the early Sternhold and Hopkins

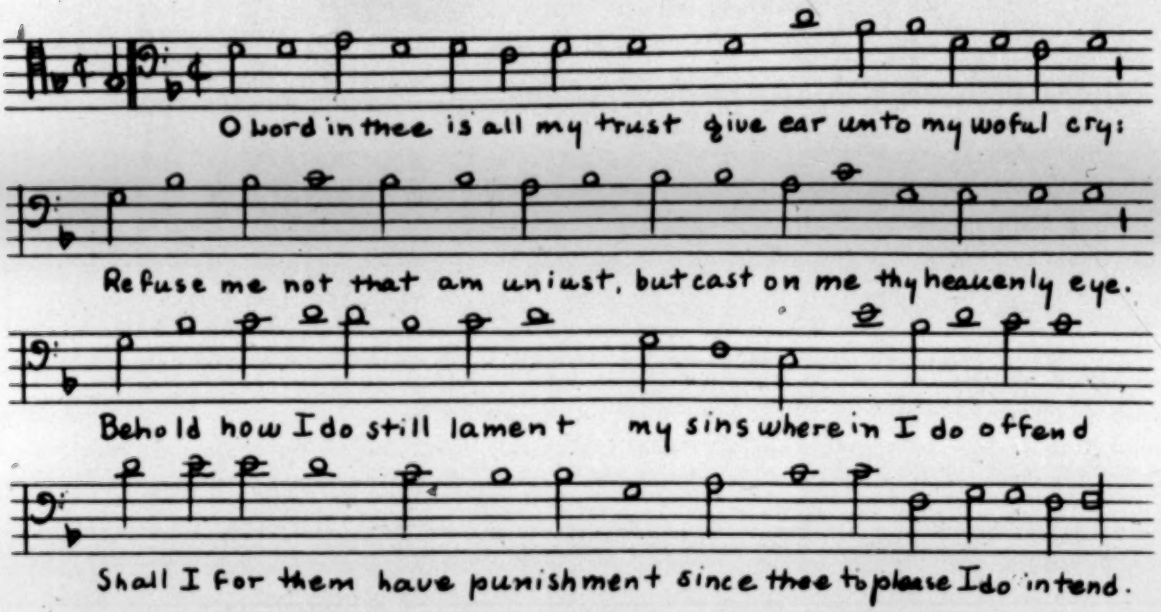
c. 1559, was another Lamentation with first line "O Lord in thee is all my trust." It was found in the editions of 1563, 1599, 1604 (Este), 1616, 1619, 1621 (Ravenscroft), 1623, and in Playford's volume of 1677 where it was called a Penitential Hymn. Additional psalters which used it are listed by Frost as 1562, 1570, 1579 (Daman), 1591 (Daman), 1599 (Allison), c. 1599 (Barley) and Scottish 1566, 1575, 1594, 1595.[1] The melody as given in the Sternhold and Hopkins c. 1559, 1616, and 1619 follow.

Example 17. A Lamentation
"O Lord in thee is all my trust"
L.M.D.
ababcdcd

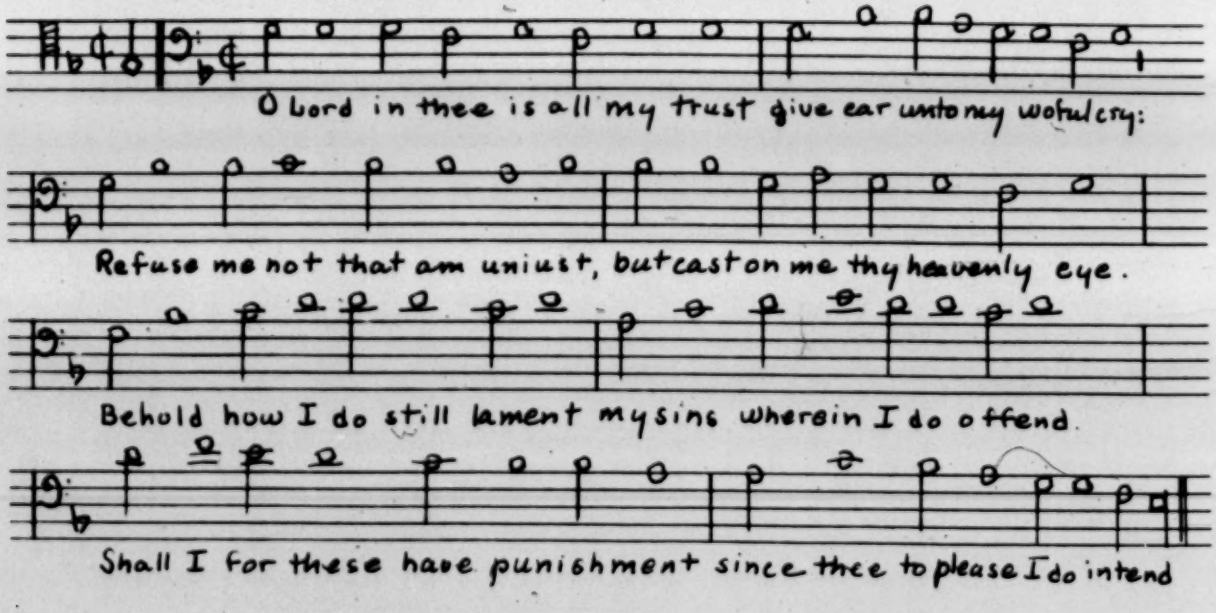
Thomas Sternhold and John Hopkins, The first parte of the Booke of Psalmes, c. 1559, unpaged.
S.T.C. 2440a

O lord in thee is all my trust, geue eare unto my wofull cry
Refuse me not that am uniust but bowing downe thy heauenly eye
Behold how I do still lament, my sinnes wherein I do offend,
O lord for them shall I be shent: Sith thee to please I do intend

[1]Frost, op. cit., pp. 213-214.

Thomas Sternhold and John Hopkins, The Whole Booke of Psalmes, 1616. S.T.C. 2555


O Lord in thee is all my trust give ear unto my woful cry:
Refuse me not that am iniust, but cast on me thy heauenly eye.
Behold how I do still lament my sins wherein I do offend
Shall I for them have punishment since thee to please I do intend.

Thomas Sternhold and John Hopkins, The Whole Booke of Psalmes, 1619. S.T.C. 2565


O Lord in thee is all my trust give ear unto my woful cry:
Refuse me not that am iniust, but cast on me thy heavenly eye.
Behold how I do still lament my sins wherein I do offend.
Shall I for these have punishment since thee to please I do intend

The final snould be G, in both of these tunes.

The Lamentation
(1616 Edition)

Through perfect repentance the sinner hath
a sure trust in God that his sinnes shal be
washed away in Christes blood.

O Lord in thee is all my trust
give ear unto my woful cry:
Refuse me not that am uniust
but cast on me thy heauenly eye.
Behold how I do still lament
my sins wherein I do offend
Shall I for them have punishment
since thee to please I do intend.

No, no, not so, thy will is bent
to deale with sinners in thine ire:
But when in heart they shall repent,
thou granst with speed what they desire.
To thee therefore still shall I cry,
to wash away my sinfull crime:
Thy blood O Lord is not yet drie,
but that it may helpe me in time.

Hast thee O Lord, hast thee I say,
to poure on me the gifts of grace:
That when this life shall flit away,
in heauen with thee I may haue place.
Where thou dost raigne eternally,
with God which once did downe thee send
Where Angels sing continually
to thee be praise world without end.

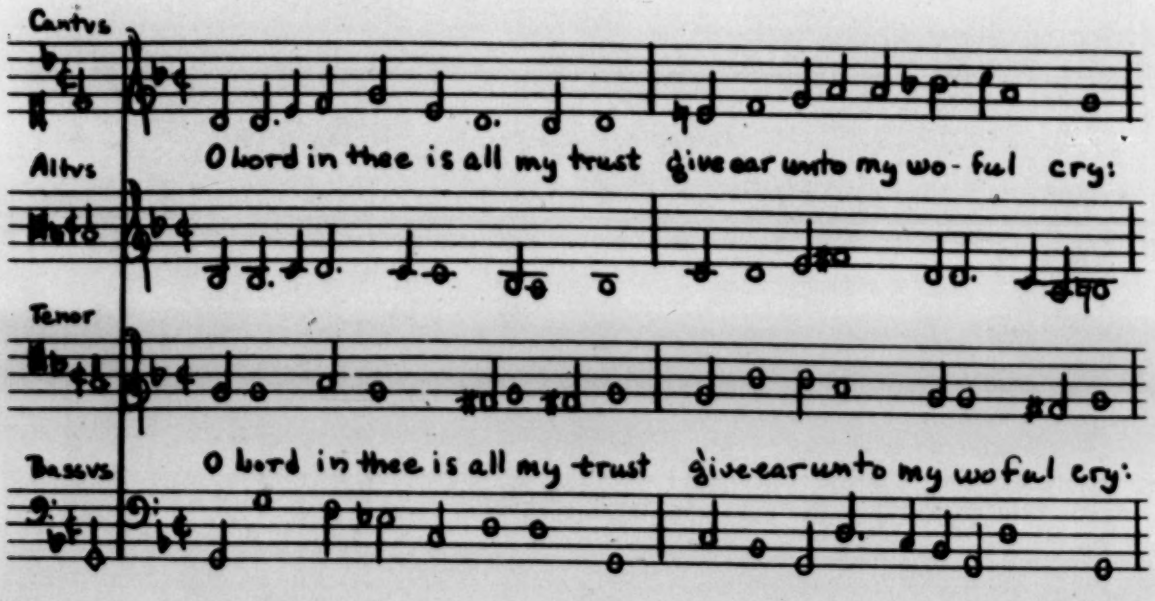
None of these tunes agree with the one given in Frost. The limited range of the first part of the tune probably accounts for the differences in the printed versions, as singing without notes could easily lead to slight variations. The first mode is used in the c. 1559 edition and the same mode transposed in the later ones. The tune has more characteristics of plainsong than any of the preceding tunes from Sternhold. After the first phrase, each succeeding phrase seems to grow out of the second one.

The tenor part book of the 1563 edition gave a melodic line for the tenor which was not the hymn tune. The harmonization was done by M. Talys and Frost states that the tune was in the medius. Again two harmonizations are shown; the one from Este and the one from Ravenscroft.

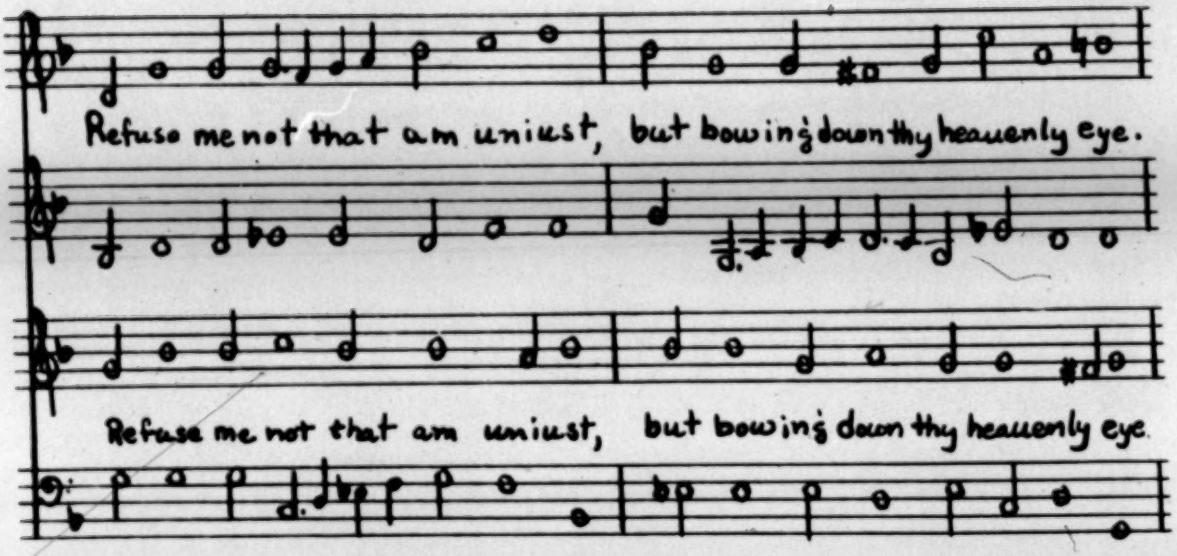
Example 18. A Lamentation

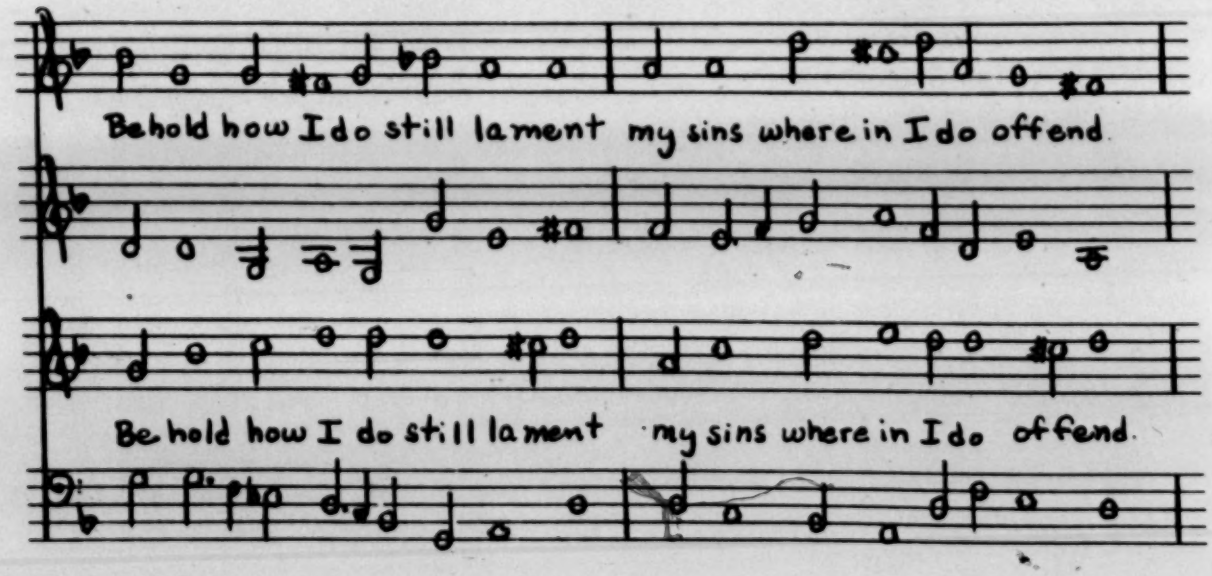
Harmonization

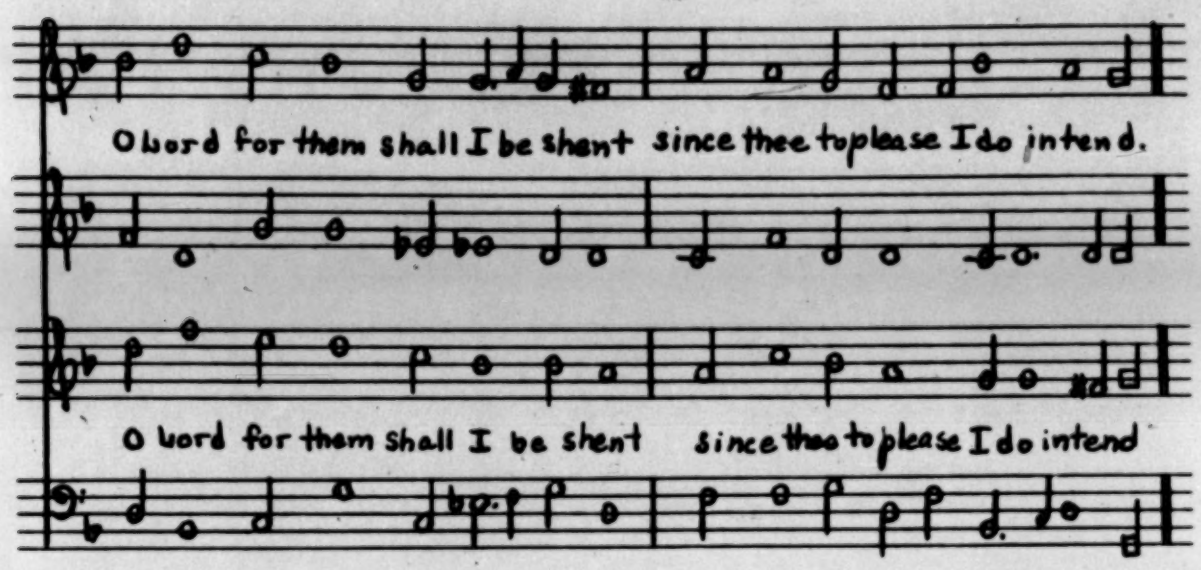
Thomas Este, The Whole Booke of Psalmes, 1604, pp. 268-271. (1st ed. 1592) Harmonization by George Kirby. S.T.C. 2515


Cantvs
O lord in thee is all my trust giue ear vnto my wo-ful cry:
Altvs
Tenor
Bassvs
O lord in thee is all my trust giue ear vnto my wo ful cry:

The penultimate note of the Altus should be a crotchet instead of the minim as printed.

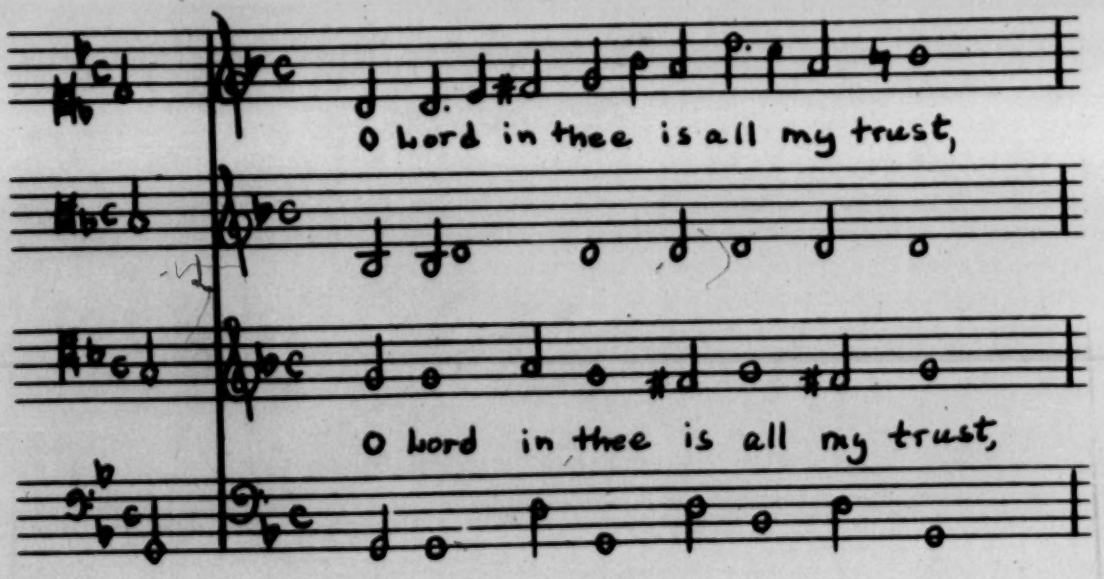
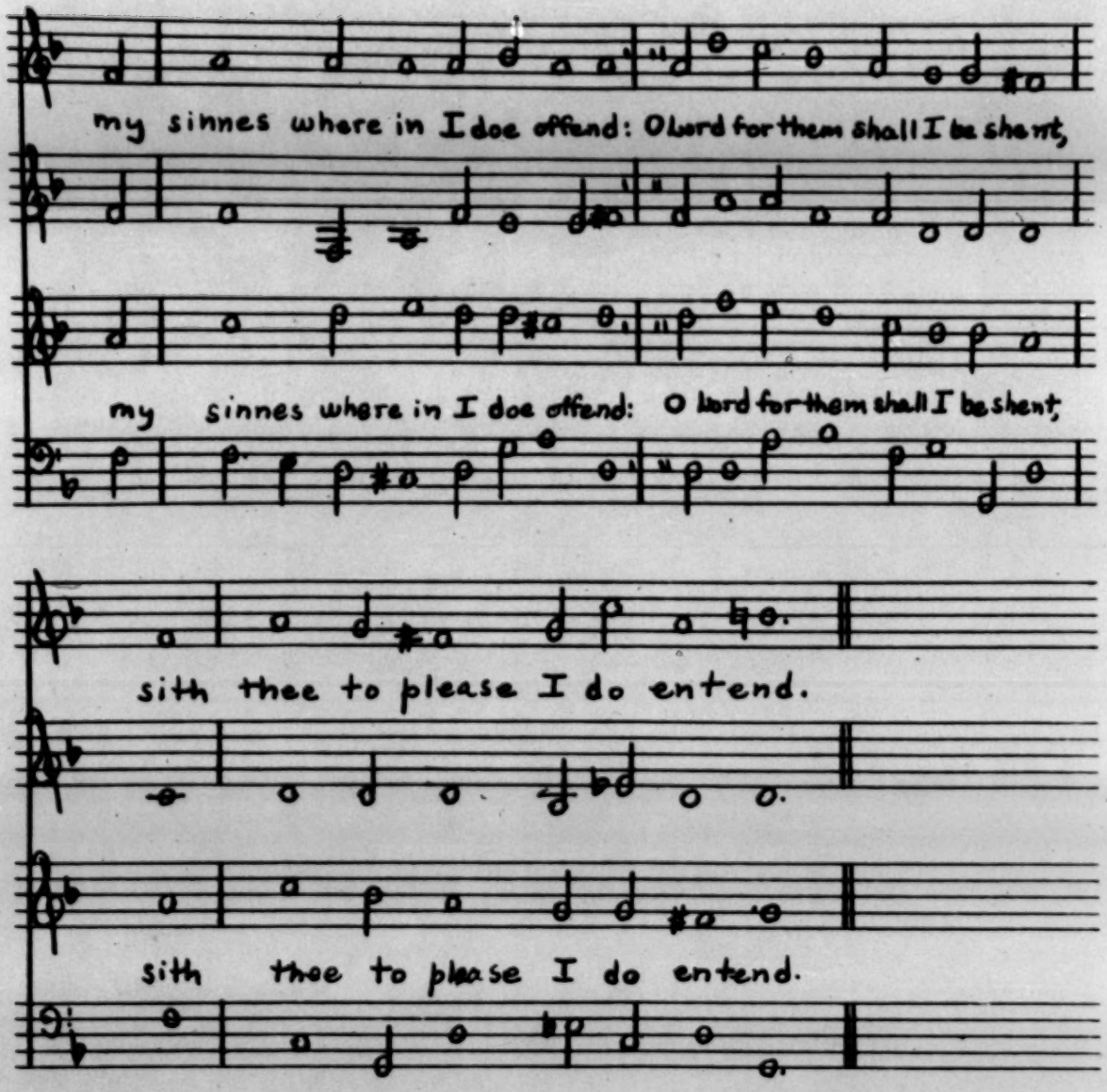
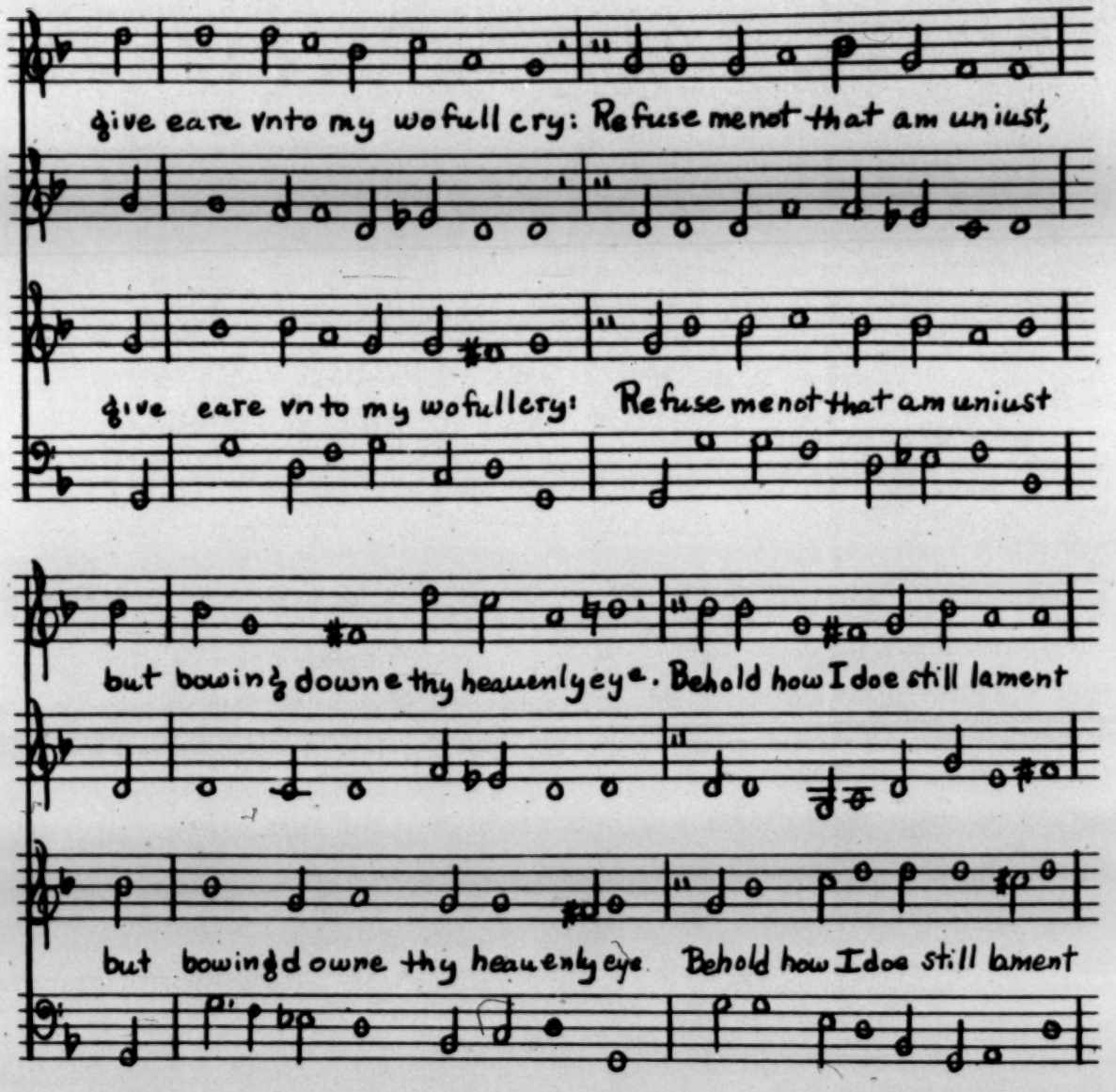

Refuse me not that am uniust, but bowing down thy heauenly eye.
Refuse me not that am uniust, but bowing down thy heauenly eye.


Behold how I do still lament my sins where in I do offend.
Behold how I do still lament my sins where in I do offend.


O Lord for them shall I be shent since thee to please I do intend.
O Lord for them shall I be shent since thee to please I do intend

Example 19. A Lamentation

Harmonization

Thomas Rauenscroft, The Whole Booke of Psalmes, 1621, pp. 268-269. Harmonization by Tho. Rauenscroft, B. of M. S.T.C. 2575


my sinnes where in I doe offend: O Lord for them shall I be shent,
my sinnes where in I doe offend: O Lord for them shall I be shent,
sith thee to please I do entend.
sith thee to please I do entend.

ġiue eare vnto my wofull cry: Refuse me not that am uniust,
ġiue eare vnto my wofullery: Refuse me not that am uniust
but bowinġ downe thy heauenly eye. Behold how I doe still lament
but bowinġ downe thy heauenly eye Behold how I doe still lament

The omission of rests in two places in the bass and tenor, in one place in the medius, is the printer's error.

George Kirby contributed harmonizations for The Lords praier, the Creed, and many psalm tunes in Este's book besides the one for the Lamentation given here. This work for Thomas Este is the first that is known by Kirby, who later established himself as one of the best English madrigal writers. His First set of English Madrigals, 1597, with his Oriana madrigal are republished in Vol. XXIV of the English Madrigal School and the complete sets are in Arkwright's Old English Edition. Kirby died at Bury St. Edmunds, October, 1634.[1]

There is more variety in the dissonance used here than in most of the harmonizations shown from Este. Both four/three and seven/six suspensions are used, passing tones filling in longer passages than found in the previous examples shown, both upper and lower auxillaries, and a kind of cambiata, although not the much used four note figure of the sixteenth century.

The hidden fifth on the word shall of the phrase "O Lord for them shall I be shent" sounds to be in error.

Thomas Ravenscroft, B. Mus. was born c. 1590 and died c. 1633. His degree was awarded him from Cambridge in 1607 and he was music-master at Christ's Hospital from 1618-1622. In addition to publishing his psalter, he was editor of Pammelia, the earliest printed collection of rounds, catches,

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[1]Grove, 3rd ed., III, 25-26.

and fragments of popular tunes in England. Deuteromelia, published in 1609 the same year as the Pammelia, was a collection of Freeman's Songs and rounds, and here Three Blind Mice was printed, perhaps for the first time. A Brief Discourse on harmony was issued in 1614. He wrote several anthems but is probably best known for the Psalter.[1]

The harmonization of the Lamentation shows Ravenscroft as an able musician, although not inspired. The use of chords without the third, especially noticeable at the end of the second phrase, is reminiscent of the earlier modal music, and the feeling of modulation in the third phrase shows a sensitivity to the coming change to the major/minor system.

The Hopkins psalter dated 1562 that was bound with the Sternhold and Hopkins of c. 1559 was interesting because the name of Thomas Sternhold did not appear on the title page, only that of "John Hopkins and others." The title page read The Residue of all Davids Psalms in metre, made by John Hopkins and others, with apt notes to syng them withal. Faythfully perused and alowed according to thordre appointed in the Quenes maiesties Iniunctiõs. Nowe fyrst Imprinted and sette forth in this fourme for such as haue alredy, that thei that be disposed maye joyne these wyth them: and so to haue the whole Psalmes . . . Imprinted at London by John

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[1]Grove, IV, 332.

Daye dwellyng ouer Aldersgate . . . 1562. The seventy-nine psalmes in this volume supplied those which were lacking in the Sternhold edition of the "first Parte," c. 1559. The only canticle was the Song of the Three Children, and there was one freely composed hymn The Humble Sute of a Sinner. This was marked with a large M. In the Sternhold and Hopkins volume the same kind of M was the identification of Markant as author of the hymn. The first line was "O Lord of whō I do depend," and the hymn was used, also, in the edition of 1563, 1599, 1604 (Este), 1616, 1619, 1621 (Ravenscroft), 1623 and Playford, 1677. In addition Frost locates it in English Psalters of 1561, 1562, 1579 and 1591 (Daman), c. 1599 (Barley), 1599 (Allison), Scottish 1594, 1595, 1602, 1613, 1625, 1634. The tune was used for psalms in various psalters.[1]

The tune as it was printed in the Hopkins psalter and in the Old Version of 1619 follows.

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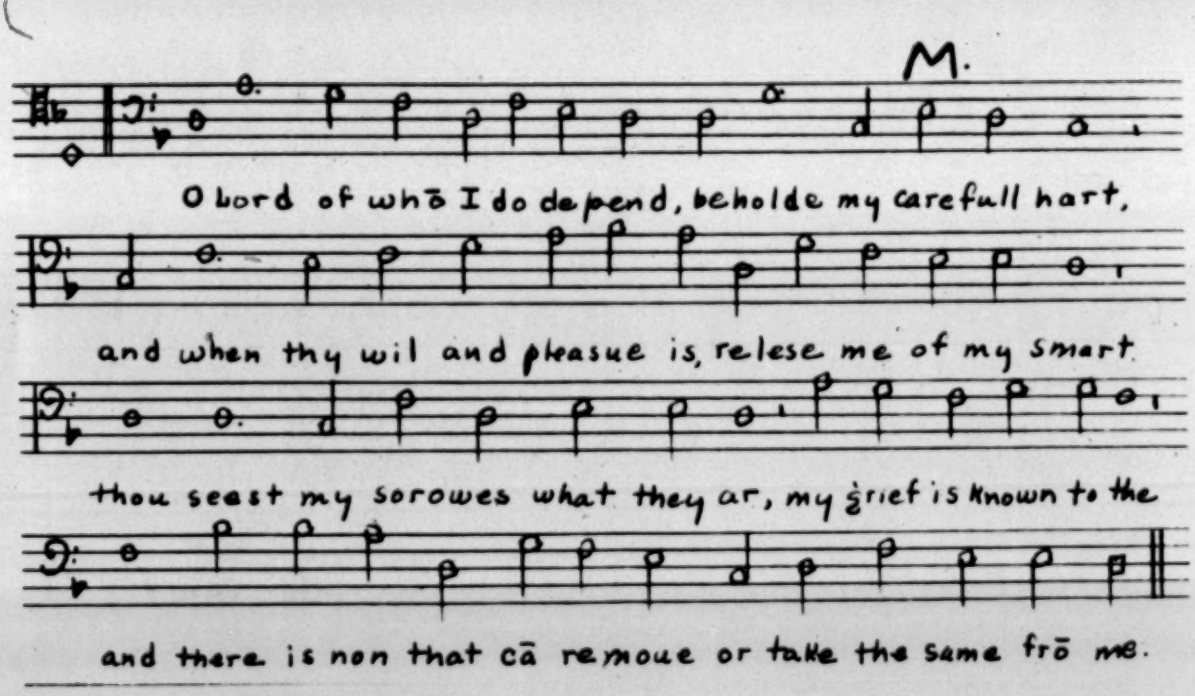
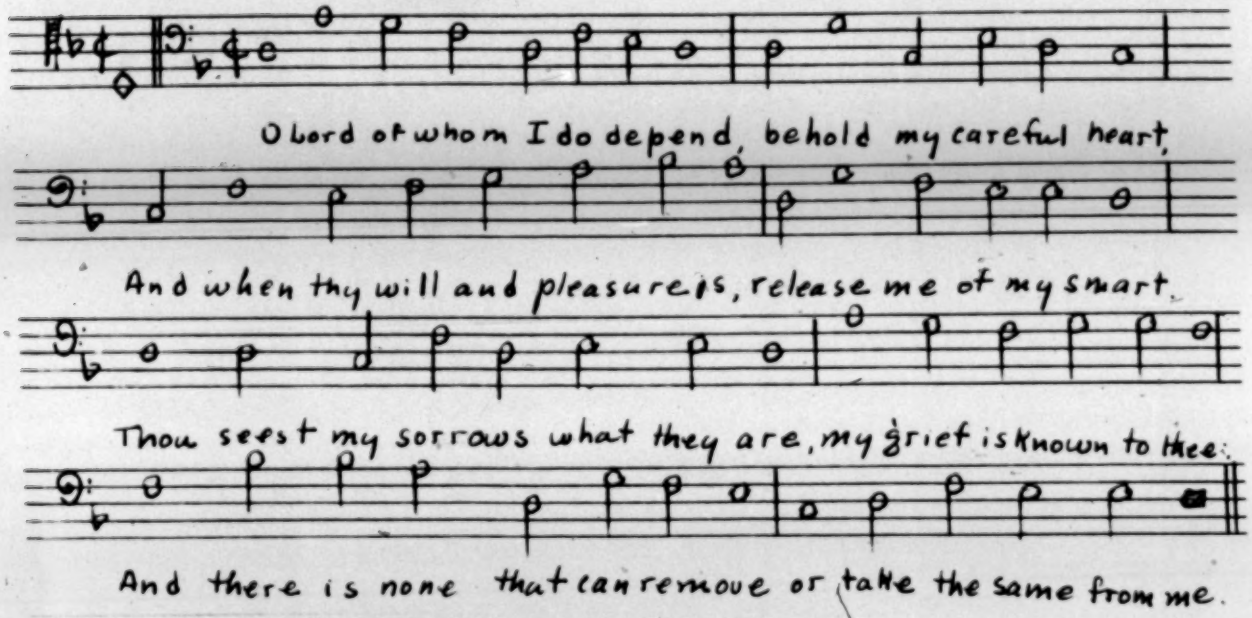
[1]Frost, op. cit., pp. 59-60

Example 20. The Humble Sute of a Sinner
"O Lord of whom I do depend"
C.M.D.
abcbdefe

John Hopkins, The Residue of all Davids Psalms, 1562,
pp. 194-196.
S.T.C. 2429a


M.
O lord of whō I do depend, beholde my carefull hart,
and when thy wil and pleasue is, relese me of my smart
thou seest my sorowes what they ar, my grief is known to the
and there is non that cā remoue or take the same frō me.

Thomas Sternhold and Joan Hopkins, The Whole Booke of Psalmes, 1619. S.T.C. 2565


O Lord of whom I do depend, behold my careful heart,
And when thy will and pleasure is, release me of my smart.
Thou seest my sorrows what they are, my grief is known to thee:
And there is none that can remoue or take the same from me.

The Humble Suite of a Sinner

M.

(1562 Edition)

O Lord, on whom I do depend,
behold my carefull heart:
And when thy will and pleasure is,
release me of my smart.
Thou seest my sorrows which they are,
my grief is known to thee:
And there is none that can remoue,
or take the same from me.

But onely thou whose aid I craue
whose mercy stil is prest,
To ease all those that come to thee
for succour and for rest.
And sith thou seest my restlesse eyes,
my teares and grieuous grone,
Attend unto my sute O Lord,
marke well my plaint and mone.

For sinne hath so inclosed me,
and compast me about:
That I am now remedilesse
if mercy helpe not out.
For mortall man cannot release
or mittigate this paine:

But even thy Christ my Lord and God
which for my sinne was slaine.

Whose bloody wounds are yet to see,
though not with mortall eye:
Yet doe the Saints behold them all,
and so I trust shall I.
Though sinne doth hinder me awhile,
when thou shalt see it good,
I shall enjoy the sight of him,
and see his wounds and blood.

And as thy Angels and thy Saints
doe now behold the same:
So trust I to possesse that place,
with them to praise thy name.
But while I liue here in this vale,
where sinners doe frequent:
Assist me ever with thy grace,
my sinnes still to lament.

Lest that I tread in sinners trace,
and give them my consent
To dwell with them in wickednesse,
whereto nature is bent.
Only thy grace must be my stay,
lest that I fall down flat:
And being down then of my selfe
cannot recouer that.

Wherefore this is yet once againe,
my suite and my request
To grant me pardon for my sinnes,
that I in thee may rest.
Then shall my heart, my tongue and voice,
be instruments of prayse:
And in thy Church and house of Saints,
sing Psalms to thee alwayes.

The resigned sadness of this little tune seems perfectly suited to the words. The gentle undulating curves are typical of modal music. The dorian mode is used, imperfect in range and with the inverted seventh. The leaps at the beginning of the first, second, and last phrase serve as unifying factors and the repeated note at the high point of the last

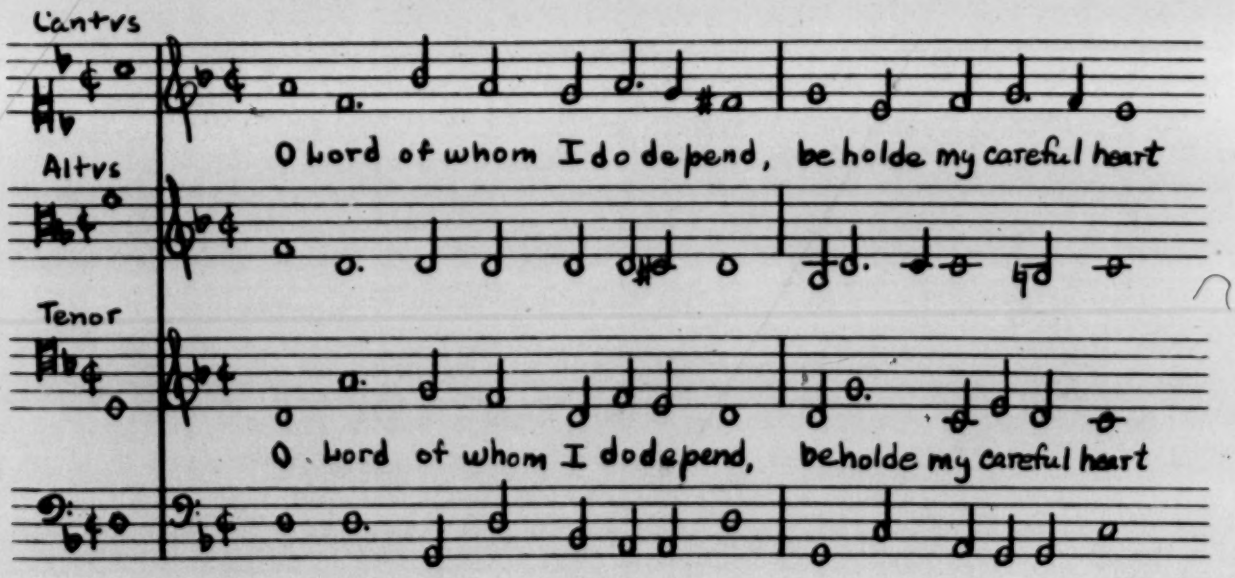
phrase intensifies the climax. The earliest version has the most beautiful arrangement of phrases: two long ones of fourteen syllables, one of eight and one of six, then finishing with another of fourteen. By 1619 the regular rhythm, which results from the long note at the beginning and end of each phrase of the last part, takes away from the natural flow of the melody.

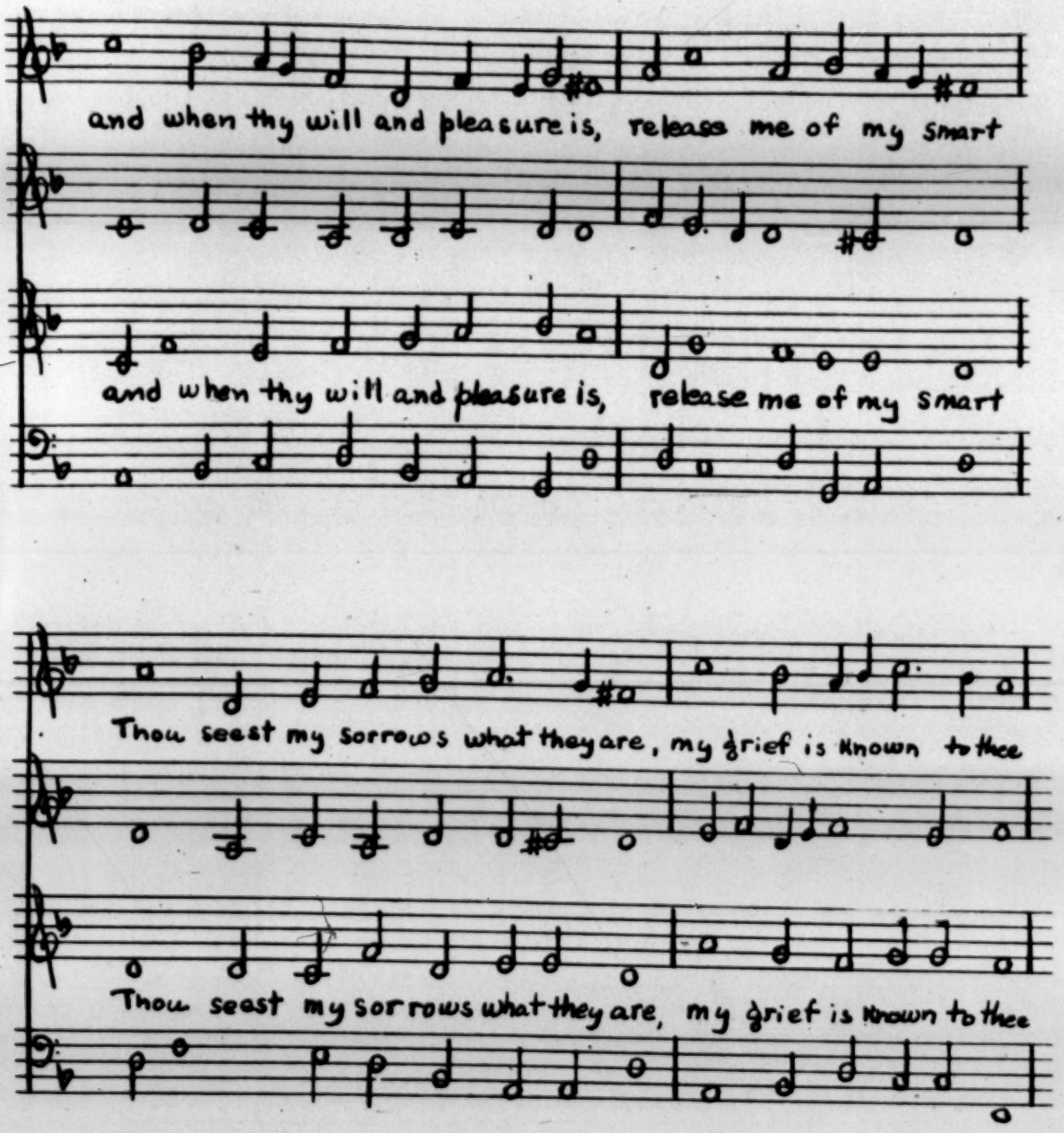
The tune was harmonized twice in the 1563 edition. It was used before the psalms and one harmonization was by T. Caustun, the other by W. Parsons. In both cases the melody was in the tenor. The other parts were not available. Harmonizations from Este and Ravenscroft are shown.

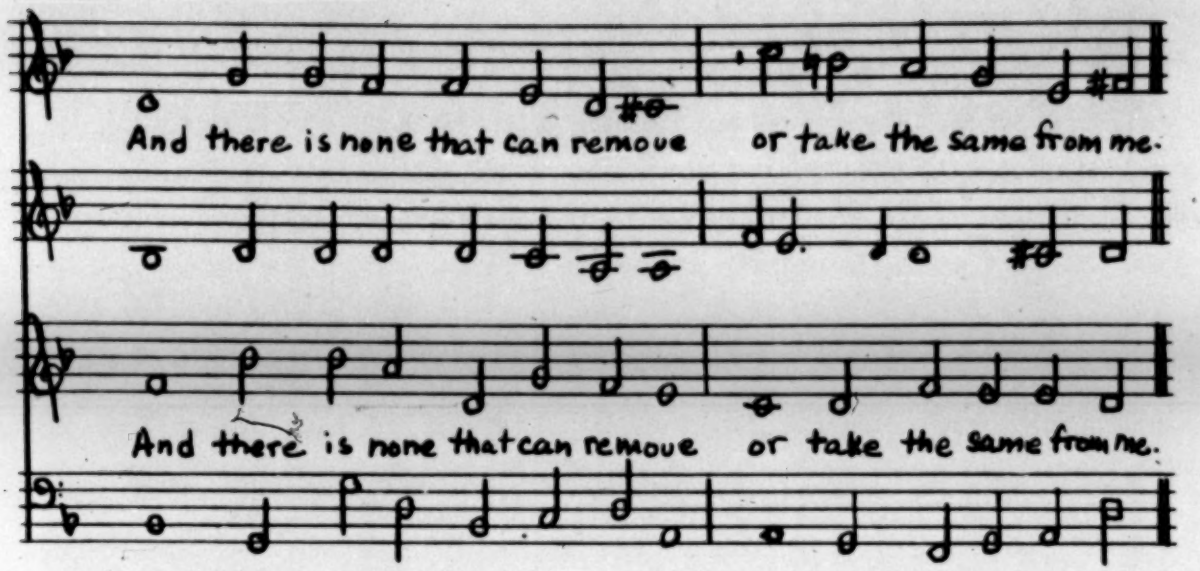
Example 21. The Humble Sute of the Sinner

Harmonization

Thomas Este, The Whole Booke of Psalmes, 1604, pp. 4-5. (1st ed. 1592) Harmonization by J. Farmer. S.T.C. 2515

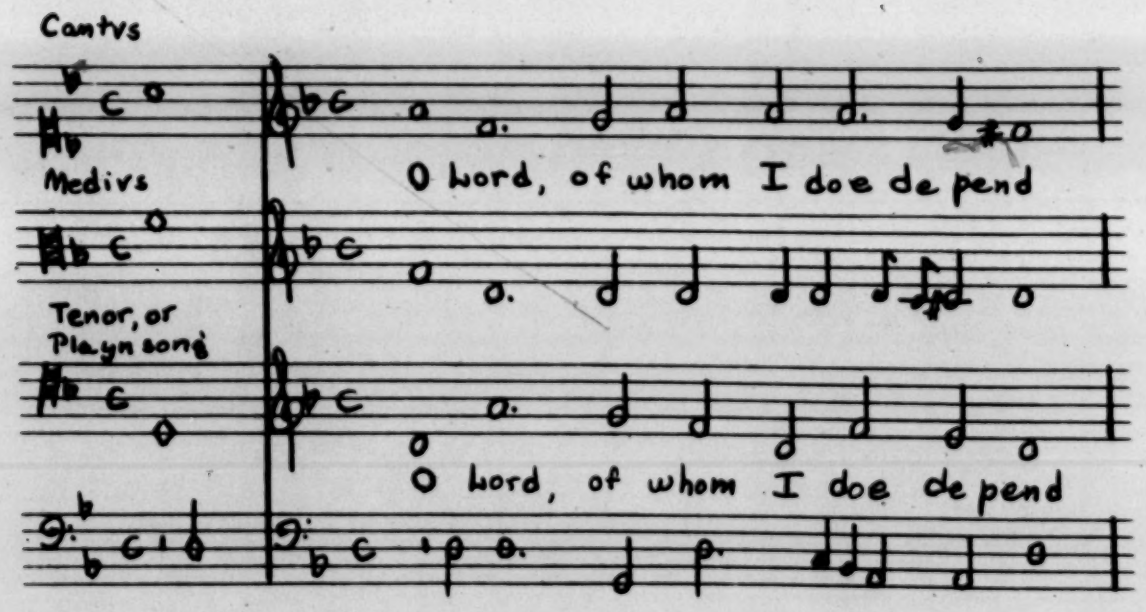
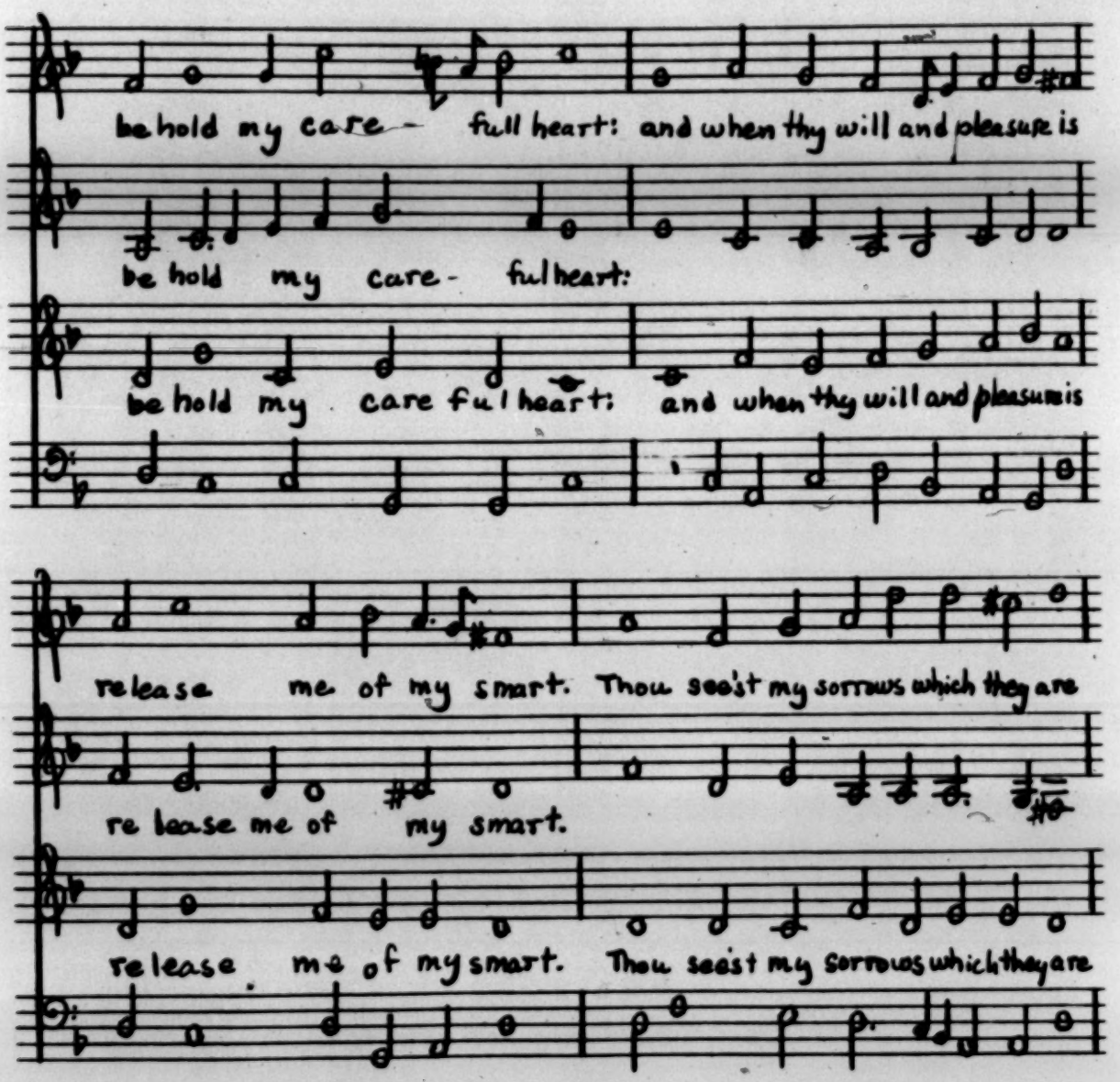



and when thy will and pleasure is, release me of my smart
and when thy will and pleasure is, release me of my smart
Thou seest my sorrows what they are, my grief is known to thee
Thou seest my sorrows what they are, my grief is known to thee

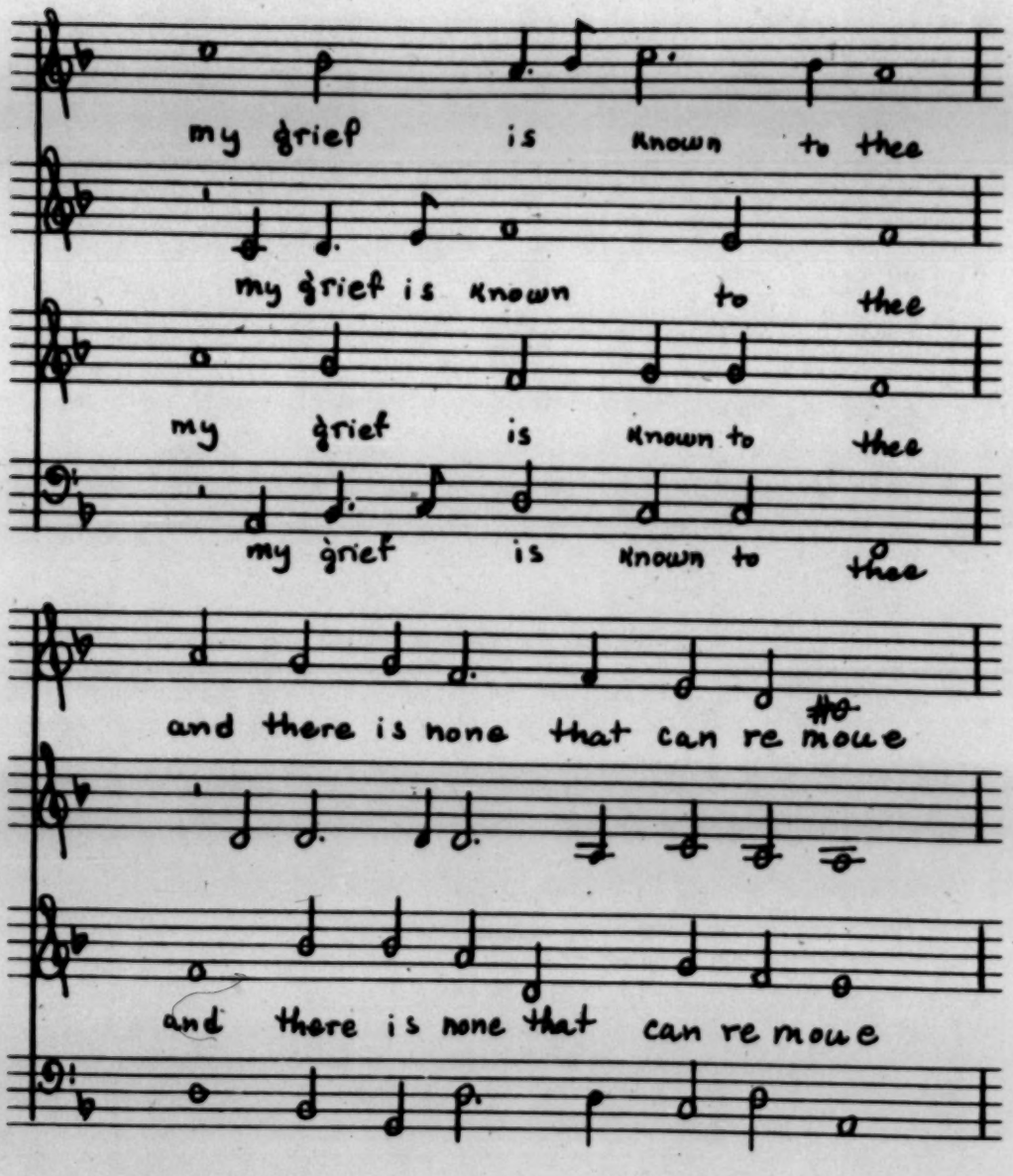


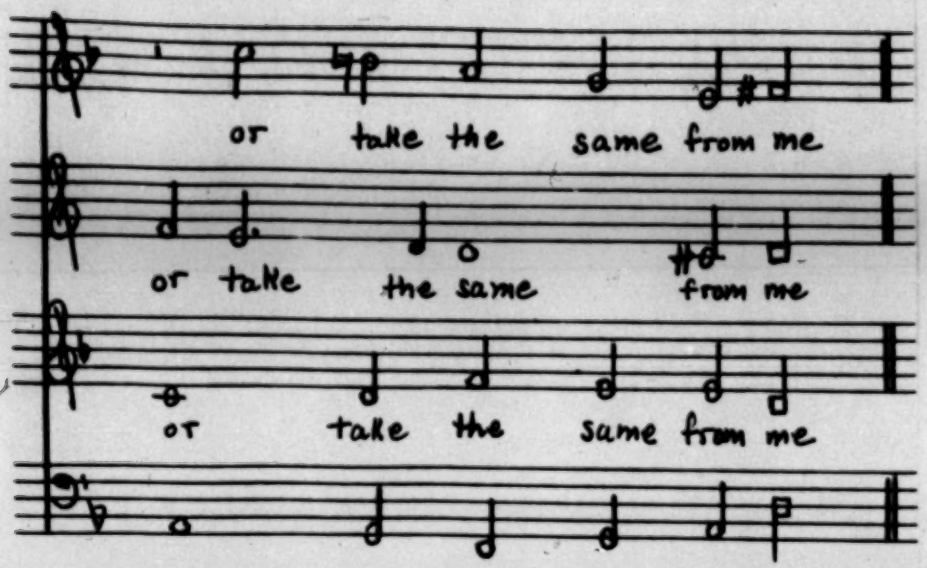
Example 22. The Humble Sute of the Sinner

Harmonization

Thomas Rauenscroft, The Whole Book of Psalmes, 1621, pp. 4-5. Harmonization by Robert Palmer. S.T.C. 2575

behold my care- full heart: and when thy will and pleasure is
behold my care- ful heart:
behold my care ful heart: and when thy will and pleasure is
release me of my smart. Thou seest my sorrows which they are
release me of my smart.
release me of my smart. Thou seest my sorrows which they are

1


my grief is known to thee
my grief is known to thee
my grief is known to thee
my grief is known to thee
and there is none that can re moue
and there is none that can re moue



The harmonization in Este was by John Farmer who did the four part arrangement of the Lamentation of a Sinner already discussed. There are several interesting points here. The cadence at the end of the fourth measure uses what sounds like the first inversion of a seventh chord on II as the third chord from the end. The seventh is in the altus and is prepared. The cadence is repeated at the end. The sixteenth century rule that a change of syllable should not occur after a note with less time value than a minim[1] is violated several times, quite evidently by intention and not through lack of skill. The leap of a diminished octave in the highest part just before the last measure is more

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[1]Gioseffe Zarlino, Instituzioni armoniche, Book Three, cited in Source Readings in Musical History, ed. Oliver Strunk, New York, 1950, p. 260.

demanding of the singer than these tunes usually were, even though the skip does come between phrases, and the phrases are separated by a rest.

Robert Parsons, the composer who contributed the harmonization of the Humble Sute of a Sinner for the Ravenscroft collection, was a native of Exeter, a gentleman of the Chapel Royal, and composer of considerable church music. He died January 25, 1569/70. "His scientific skill and feeling for curious effects of harmony make him an important figure in English music."[1]

The resemblance between the two harmonizations of this tune is quite apparent. Robert Palmer has taken some measures intact from the Farmer piece in Este. In other spots the altus of the Farmer becomes the cantus of the Palmer. The differences are principally in word settings. The parts no longer are made to coincide so that all will sing the same word at the same time. This is especially true in the measure with the words "my grief is known to thee." Here in the bass and altus, the composer has set a syllable to a quaver which is more advanced writing than the setting which he was copying. There were no marks in the altus to show how the syllables were grouped. If the first syllable of "depend" were started on the quaver D and used for three notes, the setting would conform to the rhythmic

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[1]Grove, 3rd ed., IV, 65.

practice of the sixteenth century. The chromaticism in the first measure is very daring for this time.

The six hymns and tunes just discussed were the first freely composed hymns in English for use in the church service. They appeared in print between 1559-1562 and continued in use for more than a hundred years.[1] The first one "O Lord, turn not away thy face" has survived to the present day although, unfortunately, not with its original tune.

The first time "Amen" found printed after an English hymn was in the c. 1559 Sternhold and Hopkins psalter.

The small number of hymns compared with the profusion of metered psalms published during the same period might be explained by the opposition to their use by the Calvinist element still worshipping within the Anglican church. The

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[1]Further proof that these hymns and tunes were known and used is found in an Oxford University Press publication of Seven Hymn-Tunes by John Dowland, edited by Edmund H. Fellowes and taken from "contemporary Ms. at Welbeck Abbey by kind permission of Duke of Portland." Mr. Fellowes says that the seven tunes were composed for the funeral of Henry Noel, an Elizabethan Courtier, and that the four part-books are in the original black covers. The first one uses the melody of "O Lord, turn not away thy face," Ex. 5 in this paper. The traditional melodies of "O Lord, of whom I do depend," Ex.20, and "Where righteousness doth say," Ex. 10, appear as the fourth and fifth hymn-tunes of the Dowland pieces, and the original words of all three hymns are used either with the music or, when more modern texts are supplied, shown at the end of the music.

Dowland has placed the tune in the highest part and provided a four part harmonization, but Mr. Fellowes' inference that John Dowland was the composer of the tunes is incorrect as these tunes had appeared in print c. 1559. Dowland's dates are 1563-1626.

continued presence of these hymns in the psalters shows that the opposition was not successful in eliminating them. Hymns had been a part of the Offices before the break with Rome, but the people were not permitted to participate in singing them. After the Reformation the congregation was expected to sing, and in the Anglican church there was no reason to exclude hymns from the singing.

The absence of translations of the Latin hymns is noticed in the early psalters. The Latin hymns which had been an integral part of the Offices were found in sixteenth century Primers, but translations of them were omitted when the Offices were incorporated in the Book of Common Prayer. The letter from Archbishop Cranmer (1489-1556), to Henry VIII included an English translation of Salve festa dies "to show how English would do in song" and suggested that other Latin hymns be translated in similar fashion.[1] The suggestion was not acted on and Veni Creator Spiritus was the only Latin hymn in English translation included in the first Prayer Book of 1548.

As lyric verse the first English hymns make no claim to particular literary distinction but they do express in simple easily understood verses man's need for repentance and his faith in the forgiveness for sin. With the one exception of the verse warning against papistry in the Prayer

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[1]Strunk, op. cit., pp. 350-351.

unto the Holy Ghost, the hymns are free from expressions of the religious dissension of the times. They show no political bias nor refer to any contemporary events. In this respect they were written for all ages. They are not highly emotional nor overwhelmingly melancholic. Christ's love is cause for joyousness and the psalms did not provide opportunity to tell of this love in song. In a subdued way the joy was expressed in the hymns.

The tunes that were written expressly for the hymns have more musical value than those which were borrowed from the collection of psalm tunes. The first editions of them, before the necessity for bar lines was felt, have a free flowing rhythm with a sensitive feeling for stressed syllables of the text. It is interesting that some of the outstanding madrigal composers were called upon to harmonize the tunes. The best results were achieved by those composers who were most skillful in contrapuntal writing, even though the harmonizations were chordal. The most successful realizations of the four part writing were those in which the modal tune was joined with modal harmony. In those cases, the harmony seems more a result of what the parts are doing rather than being an end in itself. However, the unharmonized tunes, especially those found in the earliest psalter, have a distinctive beauty which sets them apart from both their harmonized versions and from the psalm tunes

which were patterned more closely after the tunes of the Huguenot psalter. They are not as square cut and the feeling for the melodic curve gives a sense of flexibility.

CHAPTER V.

PSALM TUNES OF THOMAS TALLIS

Nine outstanding tunes were written for the Psalter of Archbishop Parker and printed, according to the Stationers Company license granted to John Daye, in 1567 or 1568.[1] The tunes were by Tallis and even though there were no freely composed hymns included in the psalter, the tunes are presented here because of their musical value and because they have been used with hymns since that time.

Matthew Parker (1504-1575), was the second protestant Archbishop of Canterbury and was consecrated when Elizabeth became queen. He had come under the influence of the reformers at Cambridge and his religious beliefs were far enough advanced for him to be made chaplain to Anne Boleyn and later to Henry VIII. The reactionary party threatened him with prosecution but he continued to favor protestantism under both Somerset and Northumberland. While Mary reigned he was deprived of his high rank in the church and spent the years in retirement. On August 1, 1559 he was elected archbishop but was not consecrated until December. The last years of his life were spent trying to check the rise of

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[1] H. E. Wooldridge, "Psalter", Grove's Dictionary, 3rd ed., IV, 271.

Puritanism as he feared the changes which this group of reformers were demanding.[1] He is remembered for his historical research, literary and liturgical skill.

His metrical psalms, probably written during his forced retirement by the Roman Church, were printed in The Whole Psalter translated into English Metre, which contayneth an hundred and fifty psalmes. Imprinted at London by John Daye, dwelling over Aldersgate beneath S. Martyns. Cum gratia et privilegio Regiae maiestatis, per decennium. No date was given on the title page and it is believed that the book was never published, although at least eight copies are extant. The copy at Harvard University was examined for this study and contained a colophon: Imprinted at London by John Day, dwelling over Aldersgate beneath S. Martins. 1557. Cum privilegio Regiae Maiestatis per Decennium. This date is difficult to explain as Mary was queen at that time and Parker was in retirement because of his religious beliefs.

In the Huntington copy, (formerly the Huth), there is no printed date but the date 1577 has been supplied in Roman numerals in an old hand.[2]

All the literature about the publication places it c. 1567. It has been suggested that the reason the work was never published could have been the author's reversal of opinion

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[1] Encyclopedia Britannica, 1956, XVII, 307-308.

[2] Letter, Sept. 11, 1956, Robert O. Schad, Curator of Rare Books, H. E. Huntington Library.

about the suitability of using psalms in meter.[1]

At the time the verses were written there was no doubt about his opinion on this. The psalms were preceded by a seventy-four verse composition called "Of the vertue of Psalmes in verse." This was followed by lengthy quotations from Athanasius, Basilius, Chrisostomus, Augustinus, Eusebius, Basilius, S. Ambrose and Bernade; all in defense and praise of psalms. The psalms referred to here were not metrical versions, but the quotations seem to have been used to establish the fitness of any kind of congregational singing, and hymns were mentioned in nearly all of the passages Parker selected. He cited Eusebius "hist. ecclesiatica" li 2, cap 16, 17, A.D. 50:

> Philo an Hebrewe borne, who as reporte goeth, came to Rome in Emperor Claudius daies, and saw Peter the Apostle . . . among other things that he wrote of the christian sect, sayth thus, The christian people have in all places of their assemblies, houses dedicated wholye to prayer into which they resorte aparte by themselfe, and there use to have their mysteries ministred in most honest and chast life, wherin they bring nothing that serve for eating and drinking . . . but onely the bookes of God's lawe and of the Prophetes and hymnes made to God and such like things.

Also Eusebius "hist ecll" li 3, cap 33, A.D. 94:

> Linius the second under Triane saw christians slain because they used to sing before day to one Christ, as to a God their morning hymnes.

The final passage given in this part of the book was a brief and obscure verse from Henrie Haward, Earle of Surrie in his

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[1]Wooldridge, op. cit., p. 271.

Ecclesiastices and obviously Parker intended it to apply to the singing of metered psalmes which were new in the sixteenth century.

All such as enterprise
To put newe things in vse:
Of them that scorne shall their deuise
May well themselves assure.

The meter used by Parker was frequently 8.6.8.6. with the line of 8 divided into 4:4. This was used in the preface as well as in the psalms and a part of the preface is given here.

Of thee good friend, thus much I crave
Those few requests I say:
No browes to bende: but first withsave
To judge by like assay.

And if ye spie: as much ye may,
Where strayd amiss I have:
To mend where I: went out of way,
With art more sad and grave.

. . . . . .

But read it round: and hacke it not
as jumblyng short with long:
Express them sound: and rack them not,
as learners vse among.

. . . . . .

But princepall thing: your lute to tune
that hart may sing in corde:
Your voyce and string: so fine to prune
to love and serve the Lorde.

Nine tunes were given at the end of the book with the name Talys at the end of each. Talys was preceded by a sign ℊ which Frost has interpreted as "g." This was the Thomas Tallis (c. 1505-1585), well known to musicians to-day

as a composer and organist , and represented in Tudor Church Music in Vol. vi.[1] Eight of the nine tunes were intended to be used with psalms; the ninth, with Veni Creator. The method of fitting verses to the proper tune was by means of an accent grave, acute, or circumflex found at the beginning of each psalm tune. At the beginning of each psalm was placed an accent which corresponded to that of the correct tune. The "nature of the eyght tunes" was described in verse.

The first is meeke: devout to see
The second sad: in maiesty
The third doth rage: and roughly brayth
The fourth doth fawne: and flatry playth
The fift deligth: and laugheth the more
The sixt bewayleth: it weepeth full sore
The seventh tredeth stoute: in froward race
The eyghte goeth milde: in modest pace.

The four parts of the tunes were written separately but could be seen simultaneously and the instructions were given:

> The Tenor of these partes be for the people when they will syng alone, the other partes, put for greater queers, or to suche as will syng or play them priuatelye.

This establishes the fact that they were intended for congregational use.

Example 23. Tallis Psalm Tunes

Archbishop Parker, The Whole Psalter, c. 1567. S.T.C. 2729

The tunes are reproduced as printed and what are believed to be printer's errors are given at the end of each tune.

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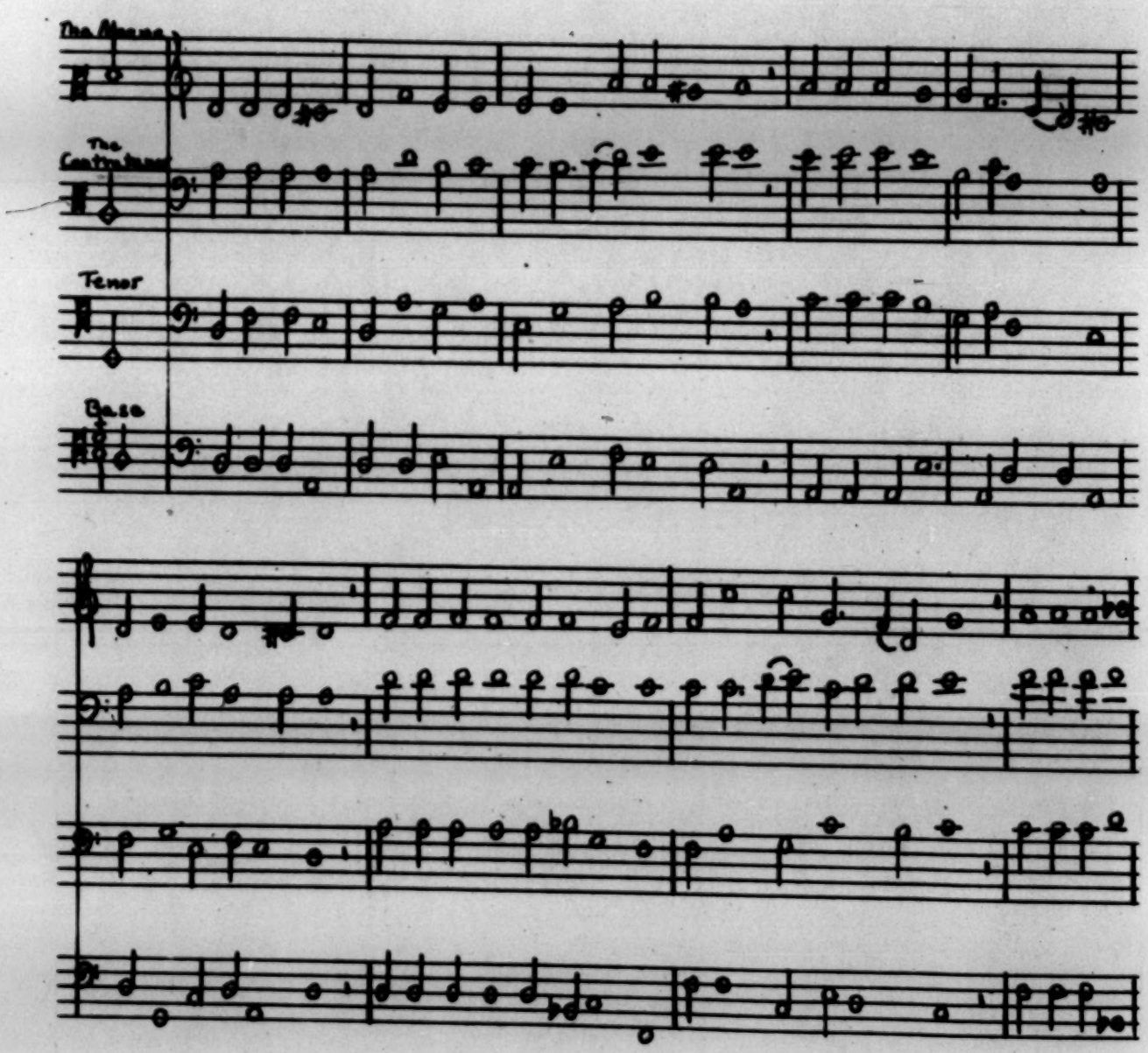
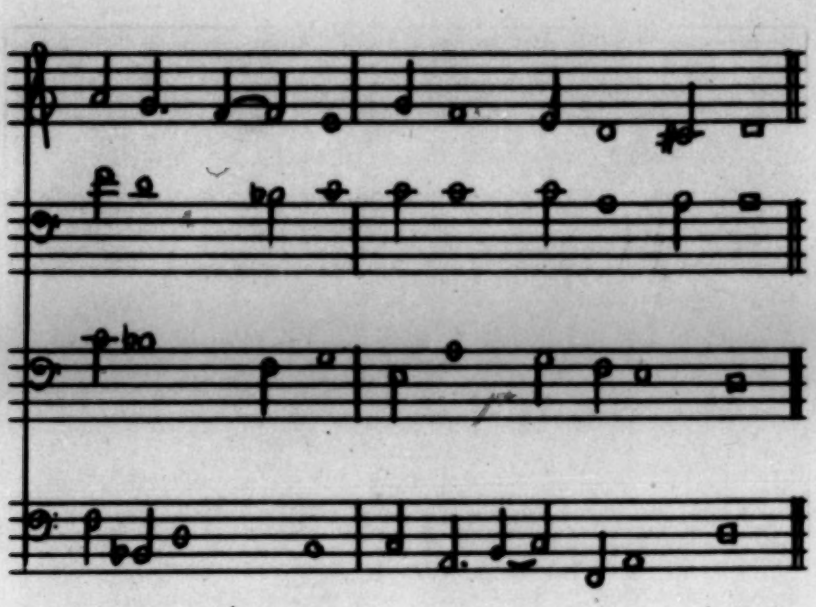
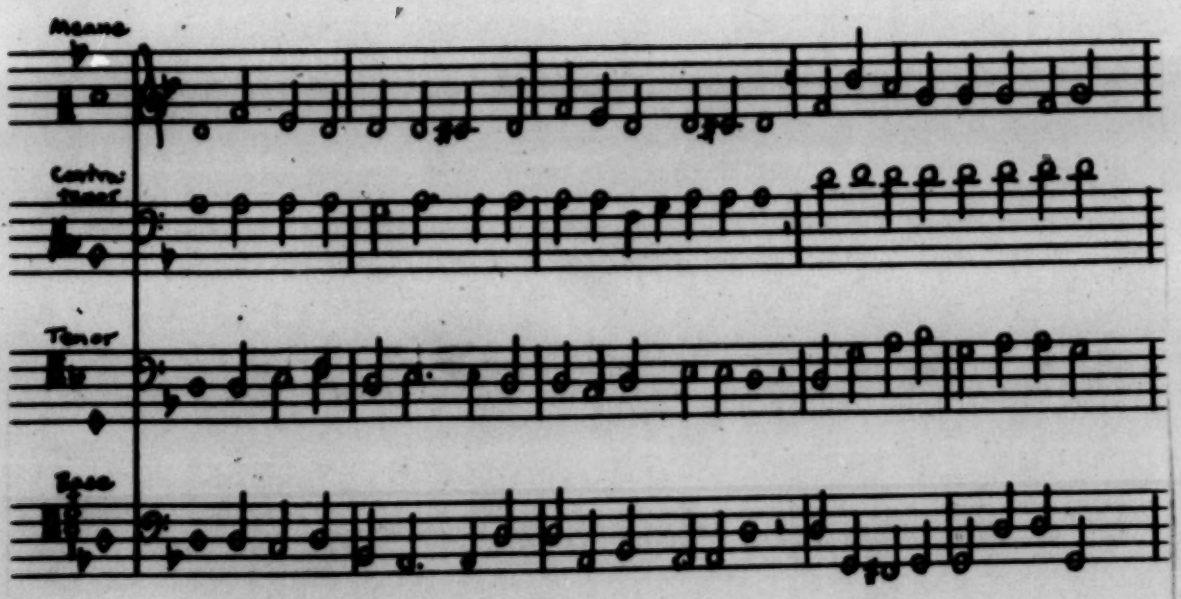
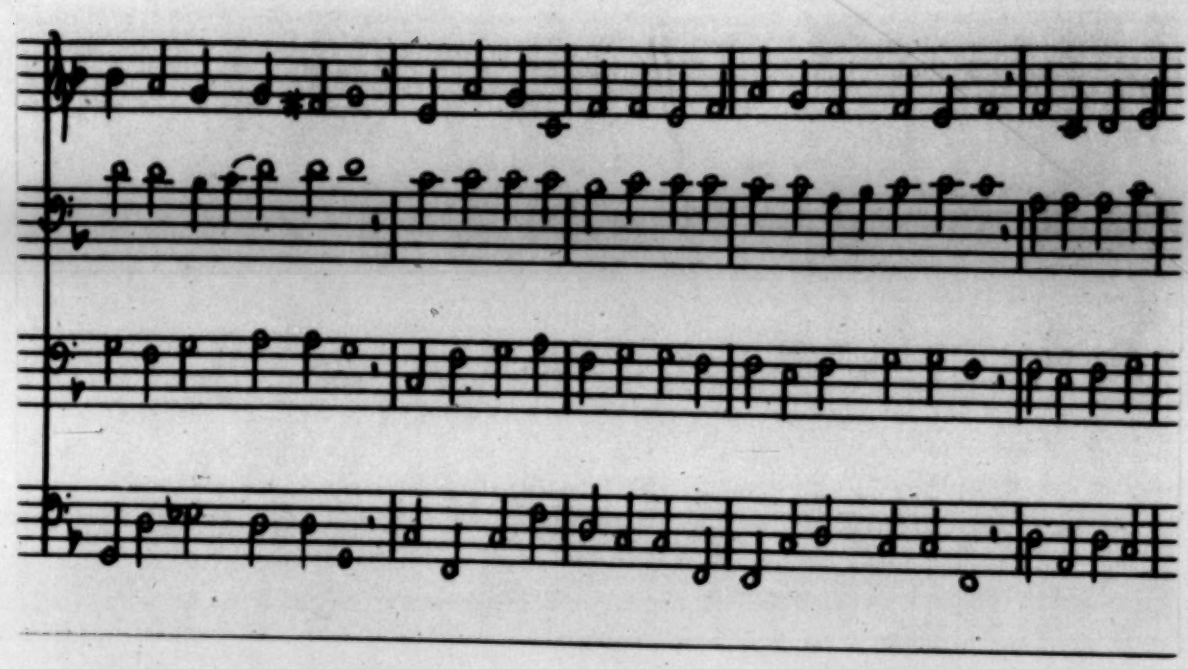
[1]The psalm tunes are not included there.

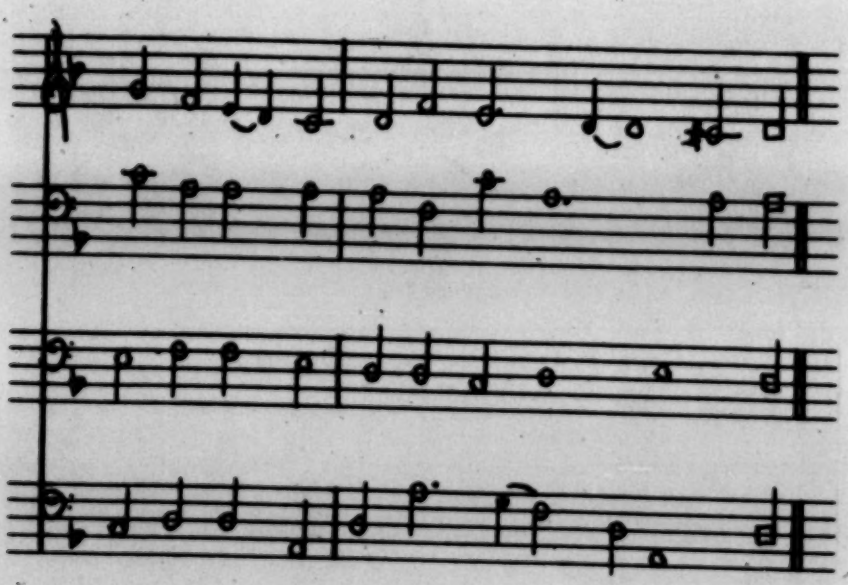
The first tune
C.M.D.



The sixth bass note should be a semibreve.

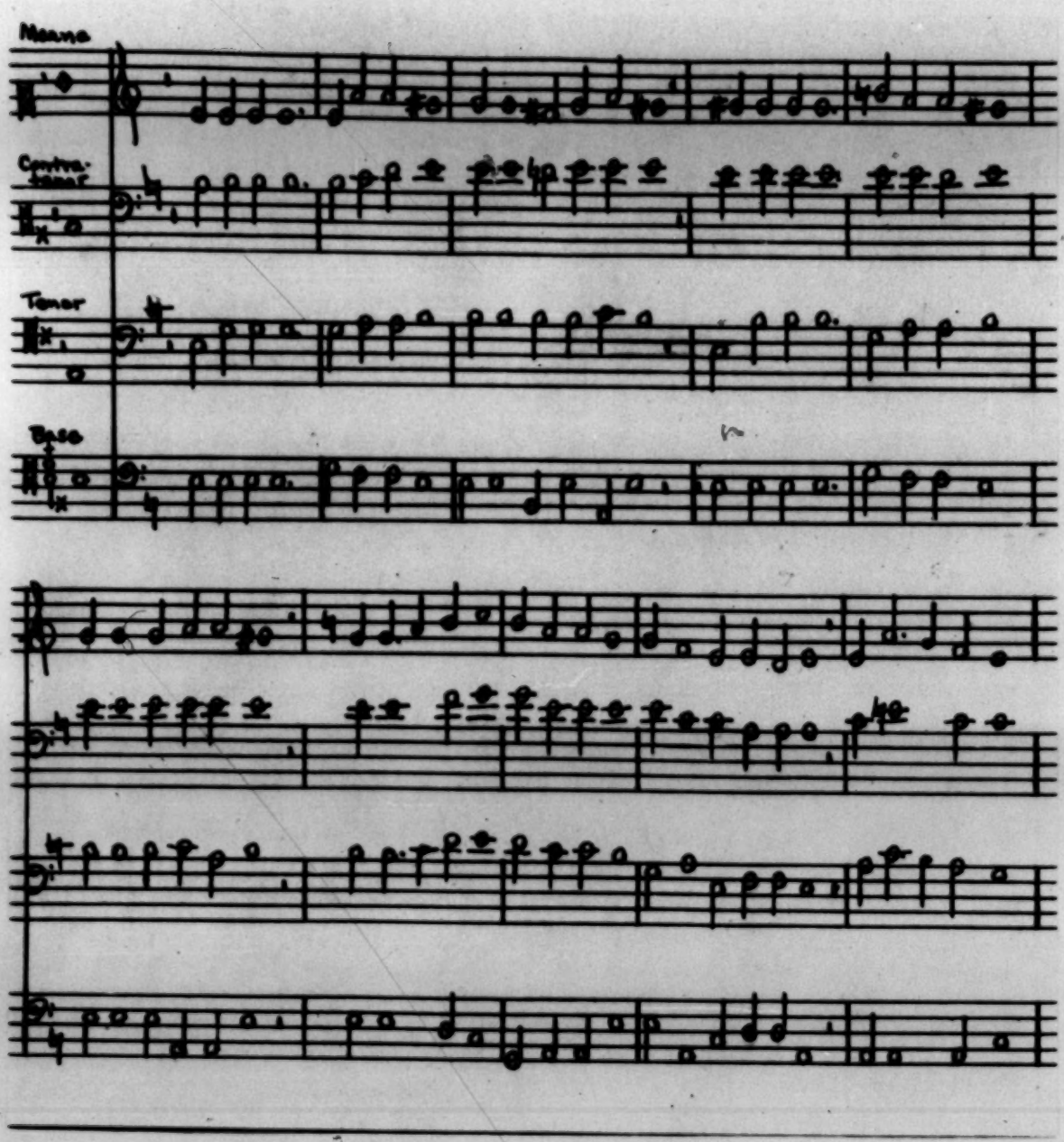
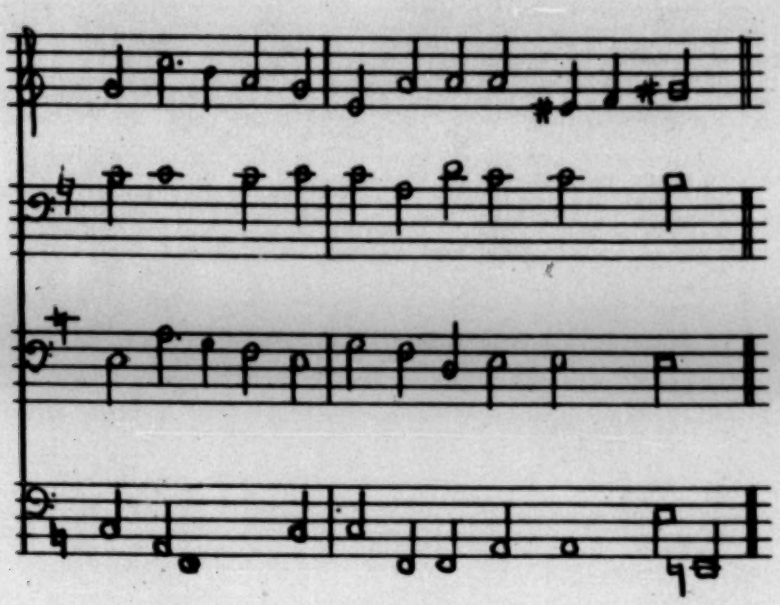
The second tune
C.M.D.







The second D in the contratenor should be a minim.

The third tune
C.M.D.



The sign ✕ is used for both sharp and natural in the printing of this period. In most cases there is no question about which is intended. This tune presents some problems, however, and this copy follows the interpretation of Frost who cites Dr. H. C. Colles as authority for the choice of sign used.[1]

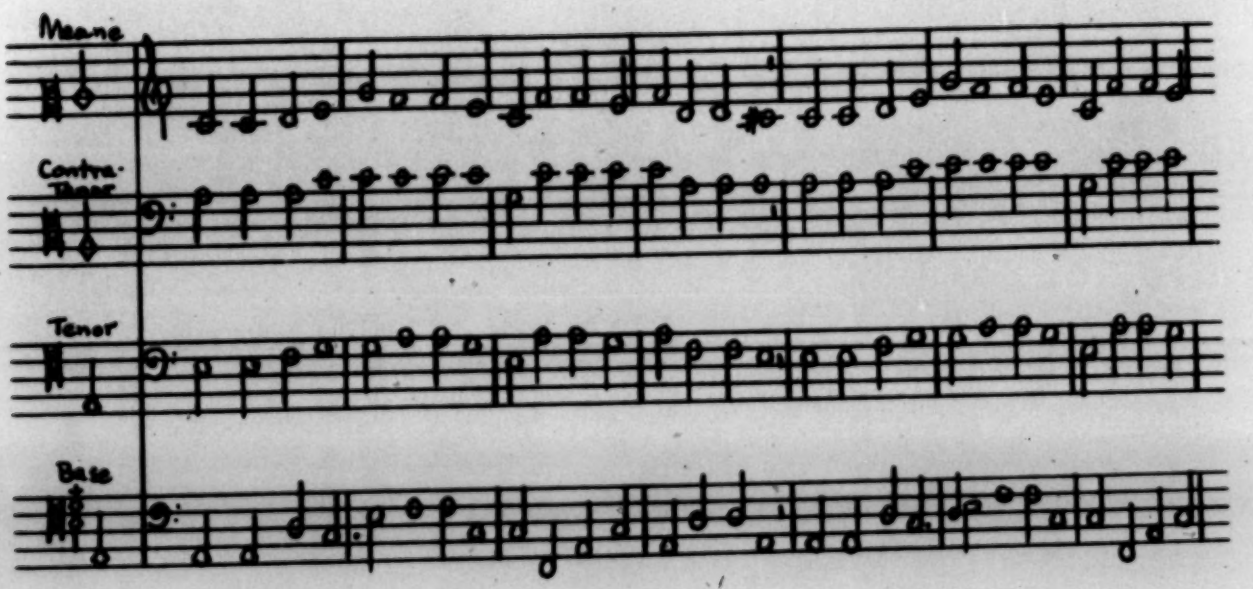
> 1. No doubt . . . the printer had no ✕ on a space. That accounts for most of the oddities.
> 2. The only key-signature in whatever part is ✕ to B, i.e., B natural. That is consistent through the bass part and occurs occasionally in all other parts.
> 3. The sharp at the beginning of line 2 of the meane [note 15, as shown here] is what it says, an indication of G sharp at that point, an accidental.
> 4. That shows . . . it is wrong to insert a natural there. . . . The whole passage of harmony centres around an E major chord, and this accidental shows it. When the key changes (at the beginning of the next line of the meane) B natural is put in to mark the fact, since B natural is leading tone to C.

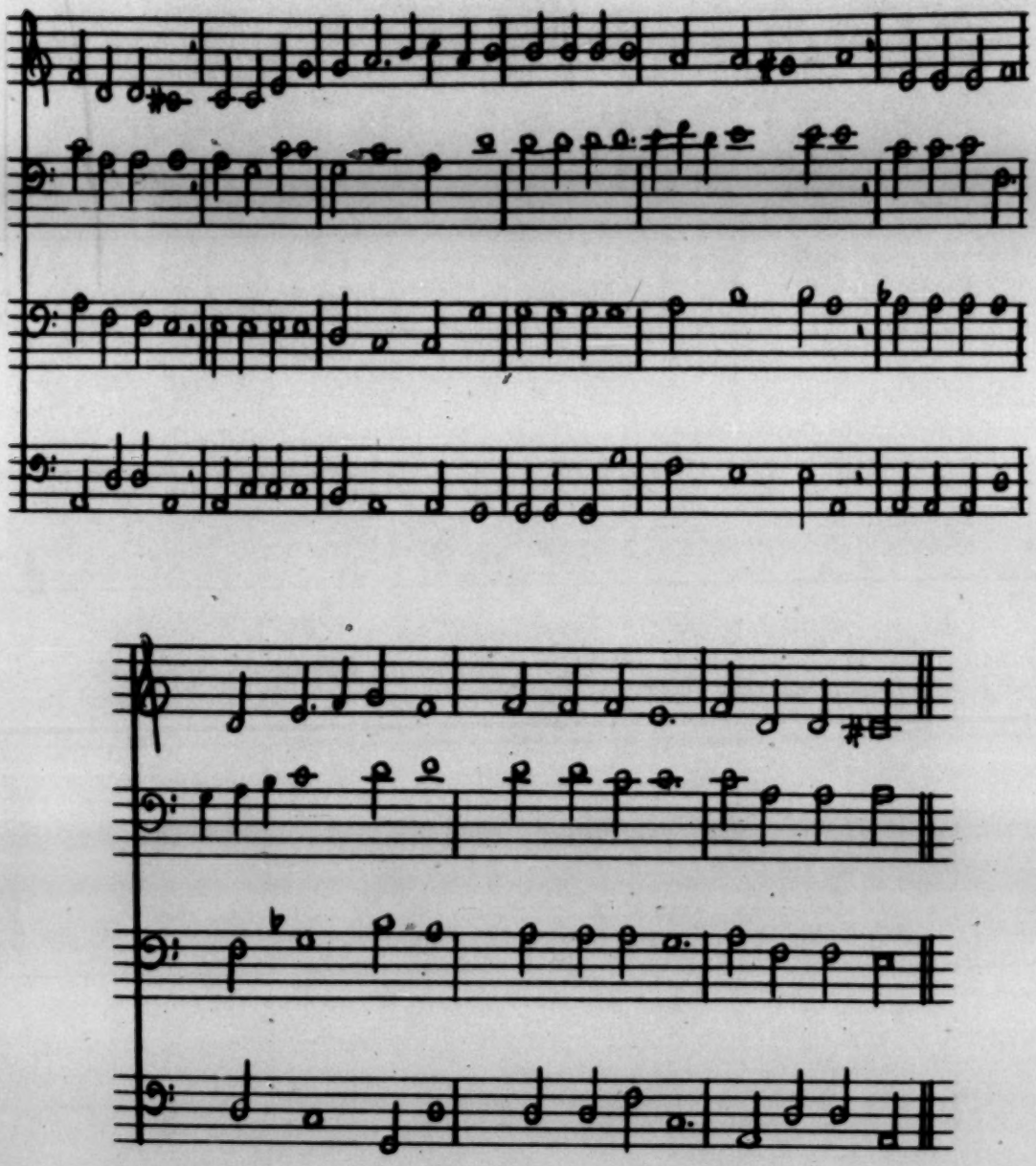
---

[1]Frost, op. cit., p. 375.

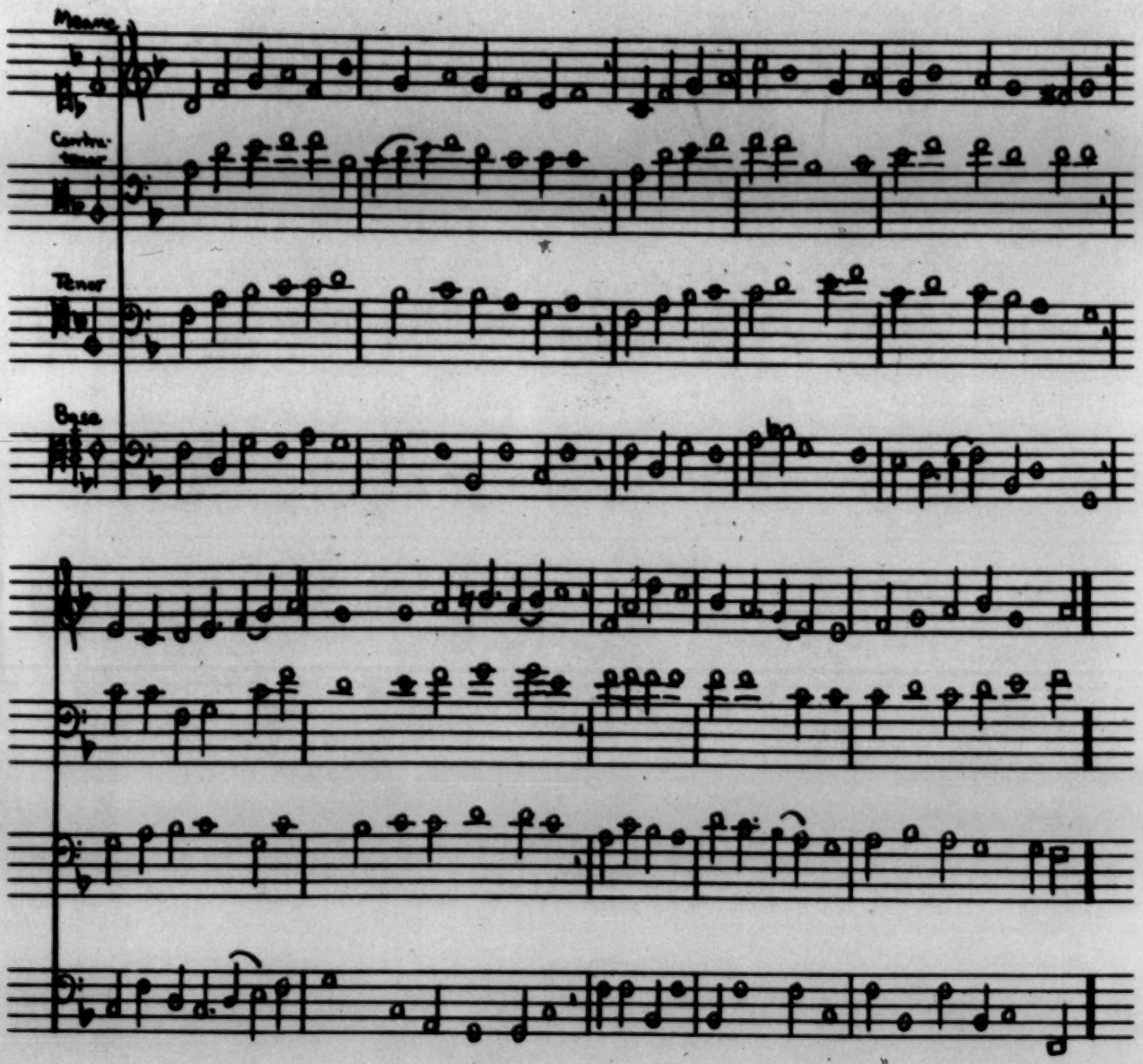
The sharp in front of the E, third note from the end in the meane should no doubt be in front of the following note. A rest is omitted before the first bass note. A minim rest should be used in the tenor at the end of measure three.

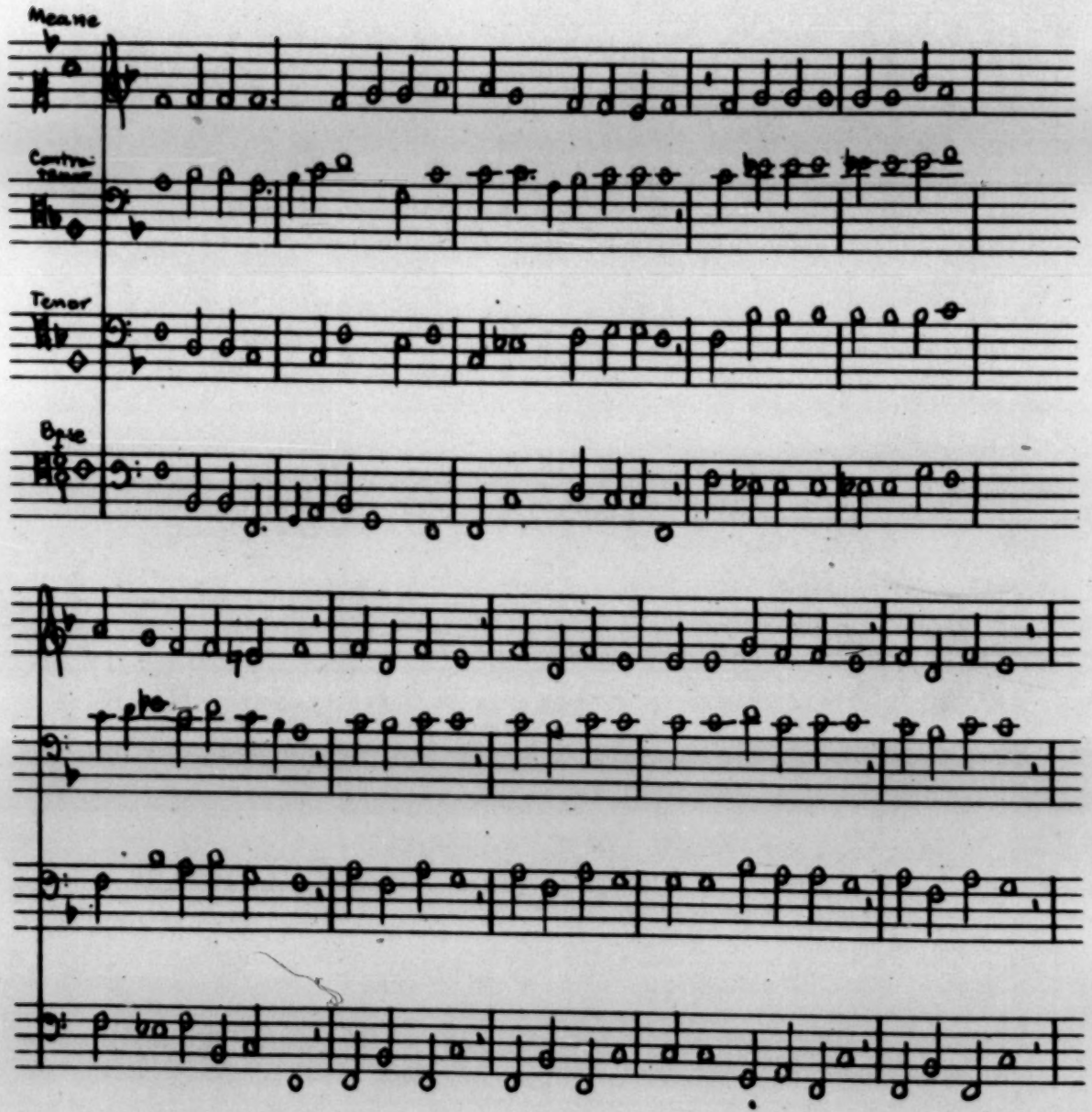
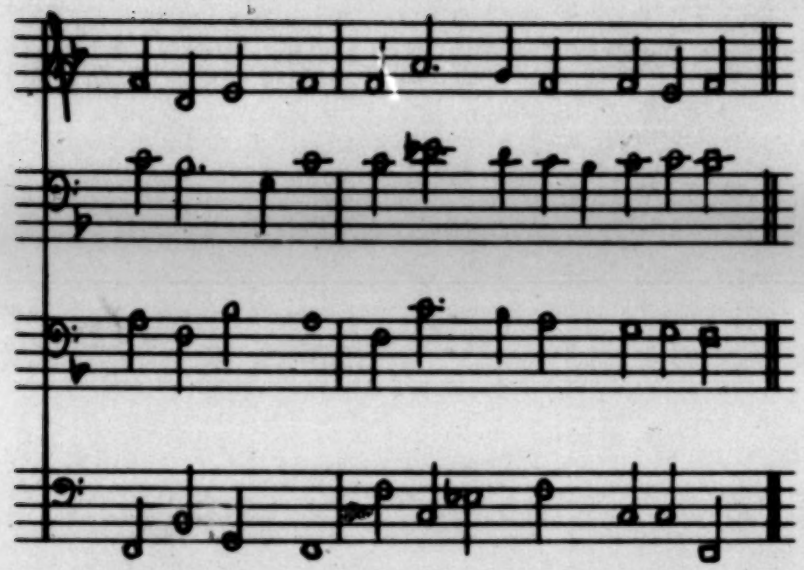
The fourth tune/
L.M.D.

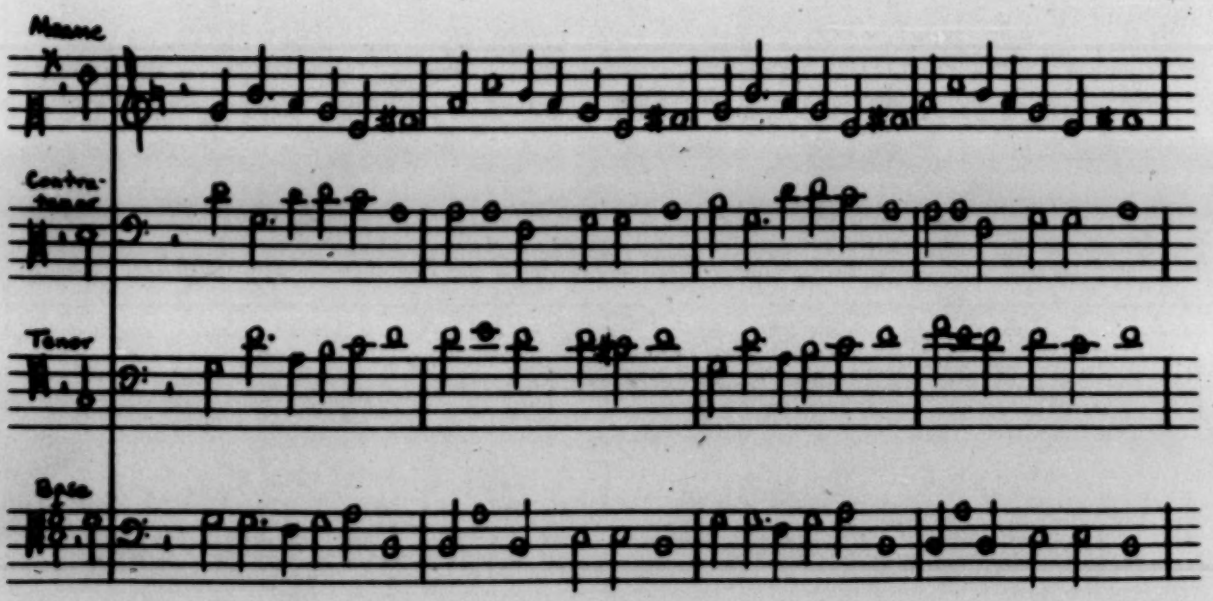


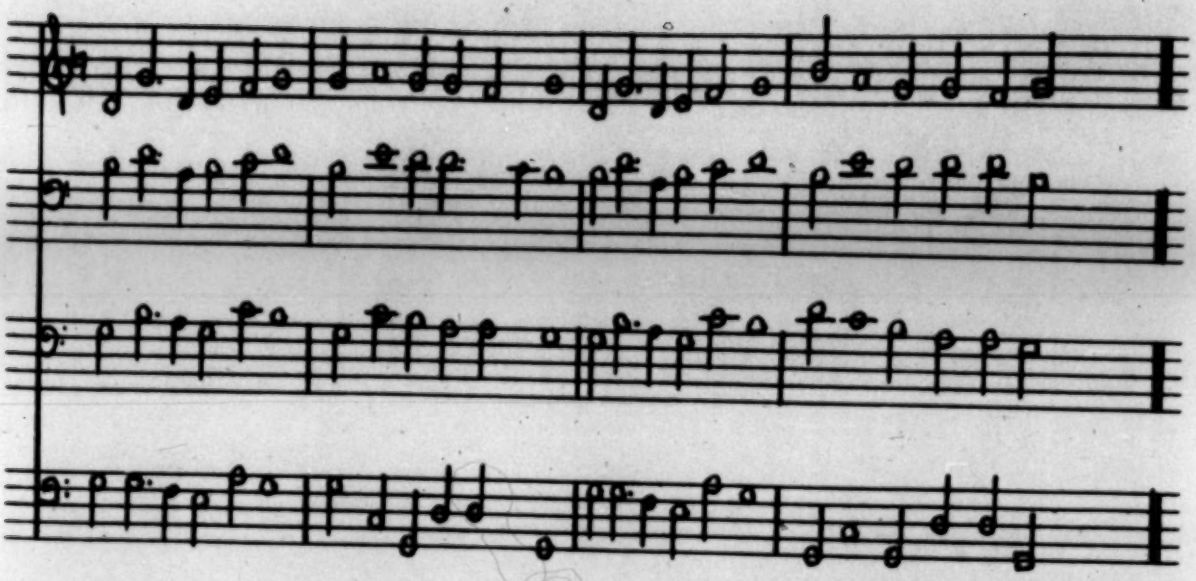


After the fourth bass note there was a dot but no crotchet. Comparison with the repetition of that phrase shows a D should probably be inserted.

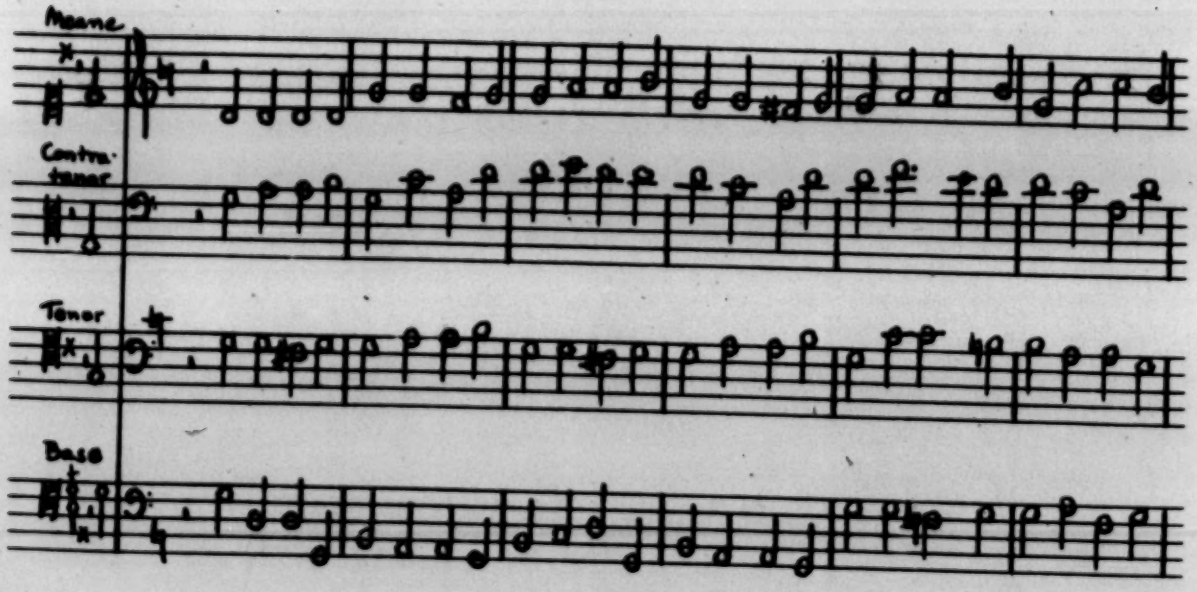
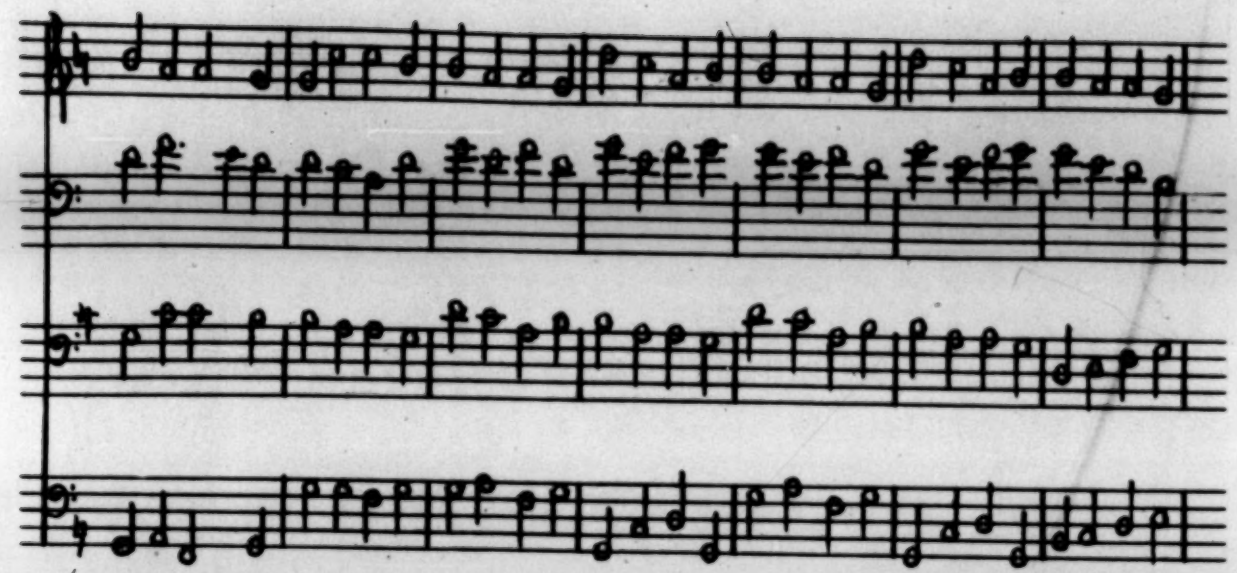
The fyfth tune/
S.M.D.

The first note of the meane should be C. Comparison with the repetition of the phrase shows this.
The sixth note of the contratenor lacks a dot.
The third rest in the tenor should be twice as long.

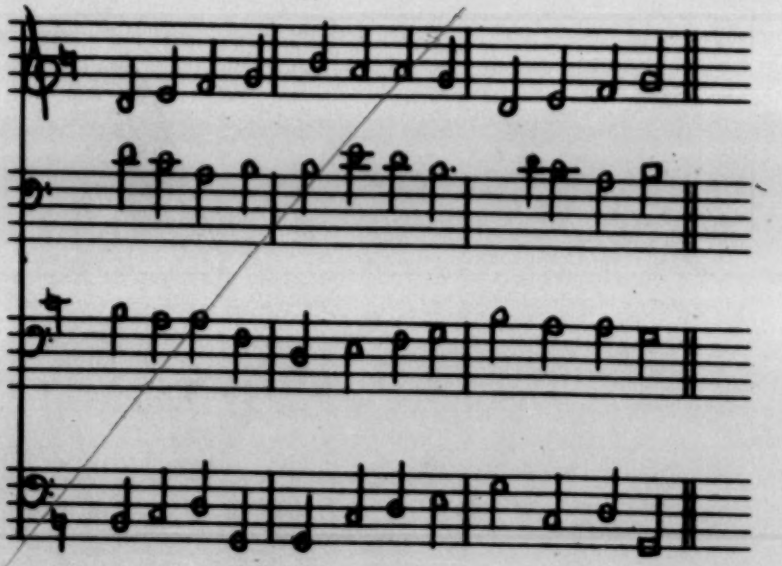
The sixth tune
C.M.D.

The seuenth tune
6.6.6.6.D.





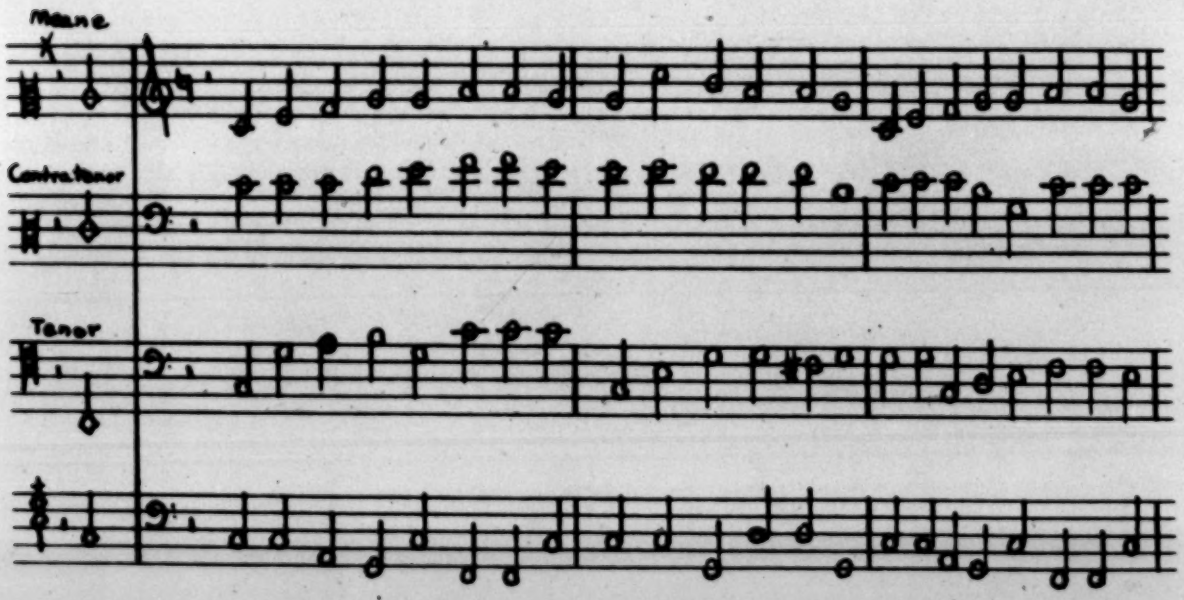
The eyghte tune
L.M.D.

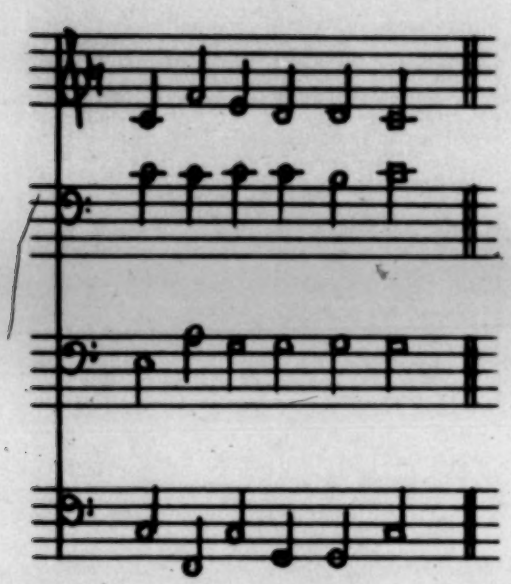




Beginning with the seventeenth bass note various corrections have been suggested. Frost cites the Yattendon Hymn Book which gives G, F, F, G, G, G for the following six notes.[1] This eliminates the imitation of the canon in the bass part and does not seem to be necessary. The ✕ before the F should be interpreted as a natural, and the bass will then be like its repetition, the imitation remaining intact. The ninth note from the end in the tenor should be G.

Veni Creator
C.M.



[1]Frost, op. cit., p. 375.

The tunes achieve their excellence through their simplicity, the religious feeling which arises from the use of the modes, and the technical skill of the writing. Their effectiveness for congregational singing is apparent. The tunes cannot be compared in numbers with the chorale harmonizations of Bach, but they represent the height of four part chordal writing in the system of the eccesiastical modes, just as the Bach chorales represent the height of four part harmonizations in the later major/minor tonality.

The following table gives an analysis of the music and shows the characteristics of modal writing by a highly skilled composer. Intervals are indicated in the usual way. P5th means perfect fifth, etc. Numbers within the table refer to the number of times something is done. For example, tenor moves a second 28 times in the first tune.

Tallis Tunes

	1st	2nd	3rd	4th	5th	6th	7th	8th	9th
Mode	I	II	III	IV	V	VI	VII	VIII	XI
Meter	CMD	CMD	CMD	LMD	SMD	CMD	6666D	LMD	CM
Tenor moves by									
2nd	28	34	25	24	36	22	27	32	14
3rd m	5	3	6	3	1	4	2	2	0
3rd M	3	1	2	4	3	8	3	3	2
4th	4	2	2	2	4	5	5	3	1
5th	1	0	1	1	0	2	2	1	1
rep.	11	12	19	26	5	12	5	19	7
Bass moves by									
2nd up	5	5	2	6	8	8	6	22	0
2nd down	5	11	6	8	9	7	10	6	2
3rd up	3	0	5	6	3	2	0	4	0
3rd down	2	3	2	3	5	3	0	4	2
4th up	14	12	6	9	15	11	10	10	7
5th down									
4th down	7	9	8	8	6	12	6	2	6
5th up									
rep.	*18-1	13	*24-1	*22-1	4	*12-1	*12-6	*12-5	7
Extent of									
Meane	d8ve	m7th	m7th	P8ve	M9th	m6th	m7th	P8ve	P8ve
ContraT	m6th	M6th	m7th	P8ve	M9th	m7th	M7th	P8ve	m7th
Tenor	P8ve	m7th	M9th	M7th	P8ve	P8ve	m7th	P8ve	P8ve
Base	P8ve	10th	10th	M9th	10th	M9th	M9th	M9th	M6th
Largest leap									
Up. voice	5th	5th	5th	5th	5th	5th	5th	5th	5th
Bass	8ve	5th	5th	8ve	5th	5th	8ve	5th	5th
Highest note									
Meane	c″	b♭′	c″	c″	d″	b♭′	c″	d″	c″
Lowest note									
Bass	F	F	E	F	F	F	G	G	F
Beginning Rhythm	𝅗𝅥 𝅗𝅥	𝅝 𝅗𝅥	𝅗𝅥 𝅘𝅥𝅘𝅥	𝅗𝅥 𝅗𝅥	𝅗𝅥 𝅗𝅥	𝅝 𝅗𝅥	𝅗𝅥 𝅘𝅥𝅘𝅥	𝅗𝅥 𝅗𝅥	𝅗𝅥 𝅗𝅥
**Melody	3rd	rep.	3rd u.	rep.	3rd u.	3rd d.	5th u.	rep.	3rd u.
Chords									
root pos.	51	52	48	55	38	49	38	49	26
6	10	4	9	9	15	8	16	10	2
***final	n3	n3	M3a	M3a	M3	n3	M3	M3	n3
Dissonance									
sus.	6	9	2	1	2	2	4	5	2
p.t.	4	4	7	7	7	4	2	2	0
cam.	0	0	0	0	1	0	1	0	0
l. aux.	0	0	0	0	1	1	0	0	0

* Second figure indicates octave leap.
** u. = up, rep. = repetition, d. = down.
*** n3 = no third, M3a = third altered to make it major.

It is interesting to notice that the eight original ecclesiastical modes are used in succession and that the character of the tune is partly derived from the nature of the scale.

Common meter double, so popular during this period, predominates because of its selection for the psalm versions, but the rhythmic patterns used are more varied than in most of the tunes found in the Sternhold and Hopkins Psalters.

The easy flow of the melody which is placed in the tenor in the psalm tunes, in the meane for the ninth tune (Veni Creator), results from the stepwise movement and repeated notes. The leap of a fifth is used only eight times in six tunes and does not appear at all in two of them. Two leaps in the same direction are never used. Although stepwise progressions predominate, the tunes never begin with a second. Six times they start with an ascending third or repetition; the other two tunes use a descending third and a fifth up. In six of the tunes the highest note is reached only once and in the other two, twice; thus a point of interest is achieved in the curve of the entire melody. Single phrases never extend over an octave and the third tune, that "doth rage," is the only one in which the entire tenor melody reaches out beyond the octave to a major ninth. The suspension is used only twice in the tenor; once in the fifth tune, once in the seventh. Five passing tones are placed in the tenor and at only these five spots

is the part non-syllabic, two notes being used for one syllable. The grouping of the notes is very carefully indicated in every case where a single syllable is sung to two notes. It is arranged so that the change of syllable will occur after a note which is not of shorter time value than a minim. This was accepted sixteenth century practice,[1] and differs from later setting of syllables.

The harmonizations are skillfully done. All of the parts surrounding the tenor are interesting, and the meane could serve melodically on an equal status with the tenor. Chords on the I, IV, and V predominate, although the three are not used in succession enough to give the impression of major/minor tonality and the progression V, IV is never used. In the bass the favored interval is an ascending fourth or its counterpart, the descending fifth. About half the time the leap of a fourth up or down is followed by a fourth in the opposite direction. Root position chords outnumber the $\frac{6}{3}$ chords. It should be observed that the lowest bass note E is reached only once in the entire set and is in the third tune, which "doth rage and roughly brayth."

The cadences are nearly all typical of Renaissance music. To facilitate comparison with the most frequently

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[1]Gioseffe Zarlino, Instituzioni armoniche, Book Three cited in Source Readings in Musical History, ed. Oliver Strunk, New York, 1950, p. 260, No. 4.

used fifteenth and sixteenth century cadences, characteristic cadences have been taken from Music in the Renaissance by Gustave Reese and are found in Appendix I.

In the first tune the first phrase cadences at the end of measure three on A, a note which is favored in this mode for a point of rest. The cadence is like example e in Appendix I. At the end of measure six, the close is like example d in four part harmony. The C at the end of measure nine is not commonly used for a cadence in the Dorian mode but is found here with the older form of closing which moved from $\frac{6}{3}$ to $\frac{8}{5}$.

The three intermediary cadences in the second tune are all like example e. The final is like example d with the tenor acting as the bass when it moves below the written bass part.

The major third in seven of the eight cadences of the next two tunes (Phrygian) is not common practice for the period. The effect of IV to I used in these tunes is expected in the Phrygian mode rather than V to I, because the fifth note of the mode is B and avoided as much as possible. The tenor and bass do not cadence on the same note which is also exceptional in this type of four part chordal music. The third cadence of the third tune is like example i and is the only "typical" cadence of the two tunes.

The Lydian tunes make use of the cadences for that mode in five places; the second close in the fifth tune and

the first, second, and final in the sixth tune. The other phrases all terminate on a chord which includes the major third, foreshadowing, as the Phrygian tunes do, the major tonality of the next century.

In the seventh tune the first two closes are the old style $\frac{6}{3}$ to $\frac{8}{5}$ cadence and the last two are like example c with a variation which includes the third.

Every phrase of the eighth tune cadences on G and none very closely duplicate the examples from Reese. One is a $\frac{6}{3}$ to $\frac{8}{5}$; one gives the effect of VII to I and two are like example c with an alteration in voice leading brought about by the canon between tenor and meane.

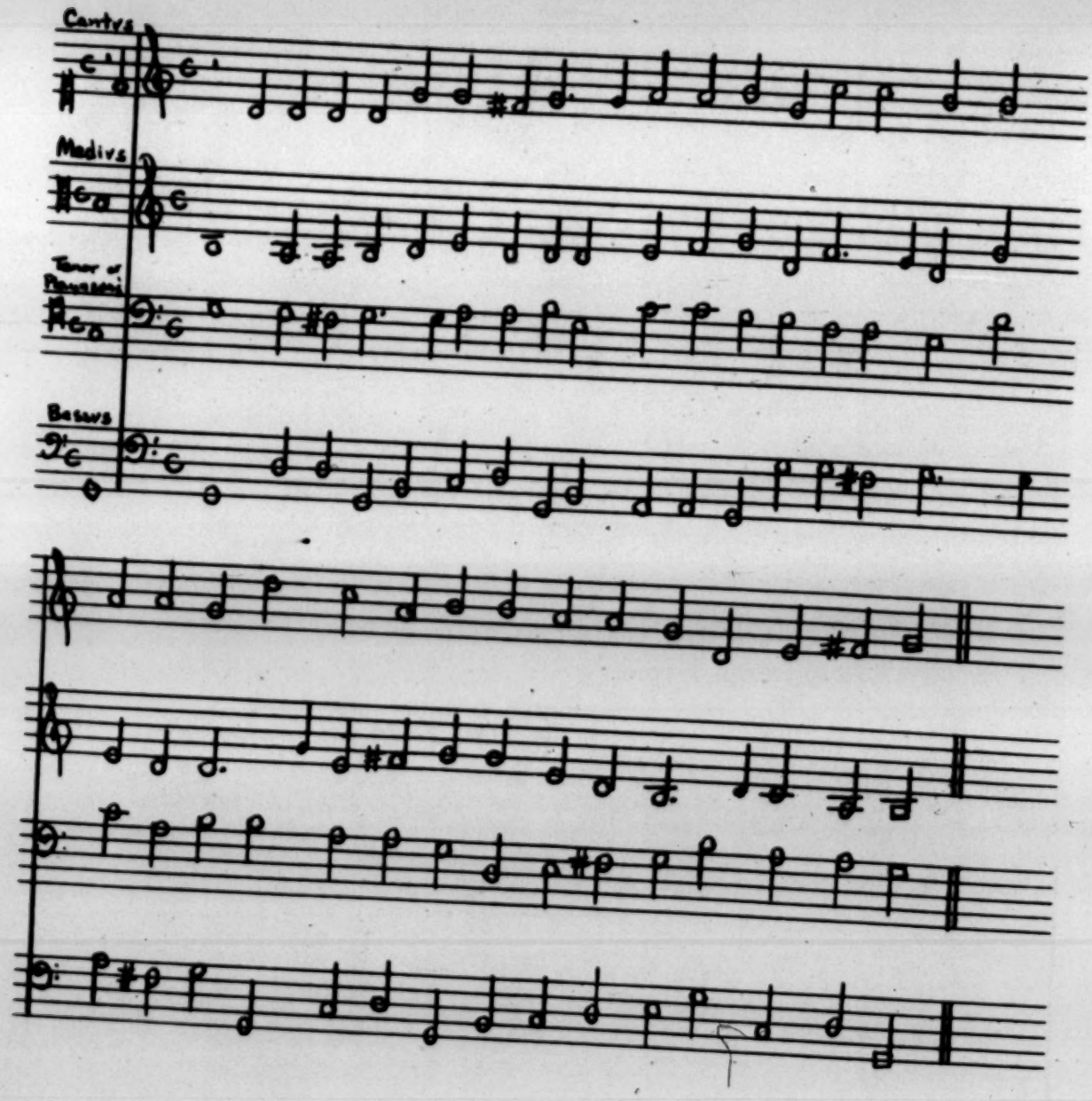
The suspension and its resolution always sound over the same bass note and it is found most often in the cadence as the final of the scale delays the third of the chord built on V. There is little use of other dissonance except the passing tone.

Unity is achieved in various ways, e.g. by imitation in the second tune, by repetition in the fourth tune, and by the isorhythmic principle in the sixth tune.

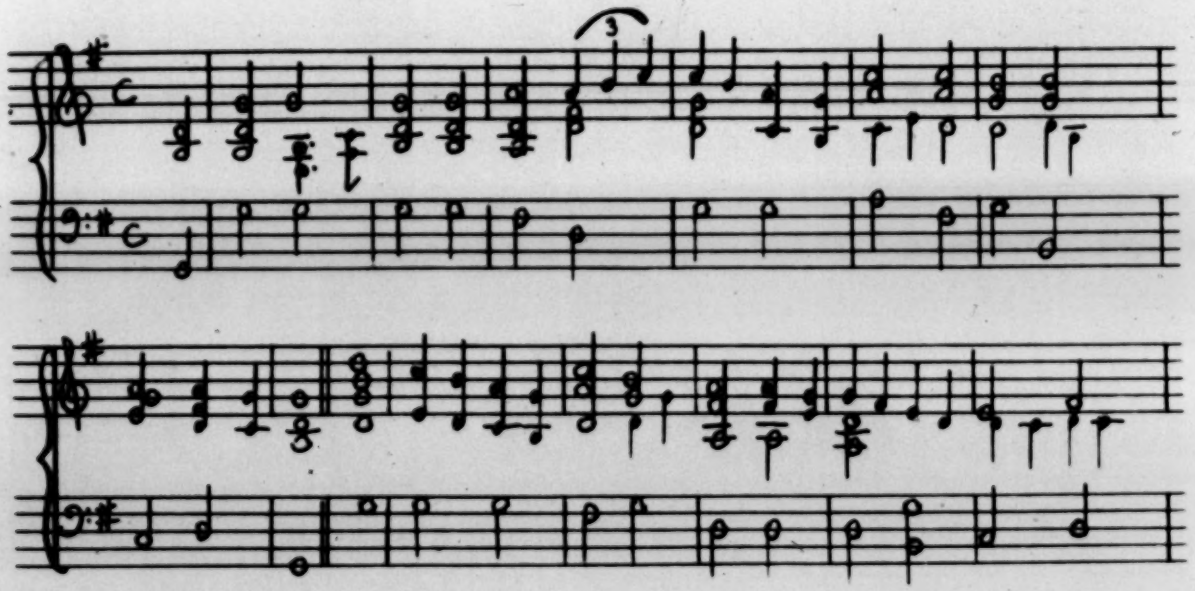
The eighth tune uses a canon between tenor and meane and it is this tune that has been used most frequently in other publications since the time when Tallis wrote it. It was in Ravenscroft, 1621, no longer in long meter double but with the canon still beginning in the tenor. It was associated with A Psalme before Morning Prayer.

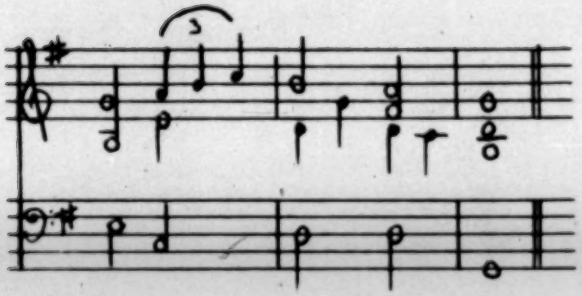
Example 24.

T. Tallis Cannon
2, parts in one
Psalm before Morning Prayer
"Praise the Lord O ye Gentiles"

Thomas Rauenscroft, The Whole Book of Psalmes, 1621, p. 260.
S.T.C. 2575

Frost lists four collections of the eighteenth century which include it under various names for the tune and composer. The tune is often altered to become almost unrecognizable. Such volumes were A Collection of Psalm-Tunes, 3rd edition by John and James Green, 1715; Foundery Collection, 1742, by John Wesley; Divine Musical Miscellany, 1754, by George Whitefield; Psalms 1790, by Miller.[1]

In the nineteenth century it appeared in Godding's Parochial Psalmodist, 1834.[2]

Example 25. The eighth tune of Tallis as it appeared in Godding, Parochial Psalmodist, 1834.

[1]Frost, op. cit., p. 392.

[2]Tallis Canon cited by James T. Lightwood, Hymn Tunes and Their Story, London, 1905, p. 50.

Here the canon disappears. The tune is in the soprano and the unimaginative use of dissonance, in addition to the pedestrian rhythmic pattern, almost completely disguises the beauty of the original tune.

By 1877 and the publishing of the Hymnal Companion to the Book of Common Prayer with Accompanying Tunes, the Tallis tune is back in canon form, the soprano leading, and as No. 15 is coupled with Bishop Ken's Evening Hymn, "All praise to thee, my God, this night." It also is No. 78 in The English Hymnal of 1906, of which Vaughan Williams was musical editor. There Bishop Ken's hymn begins "Glory to thee, my God, this night," and an alternate version of the tune is given, taken from Ravenscroft 1621, where the canon begins in the tenor.

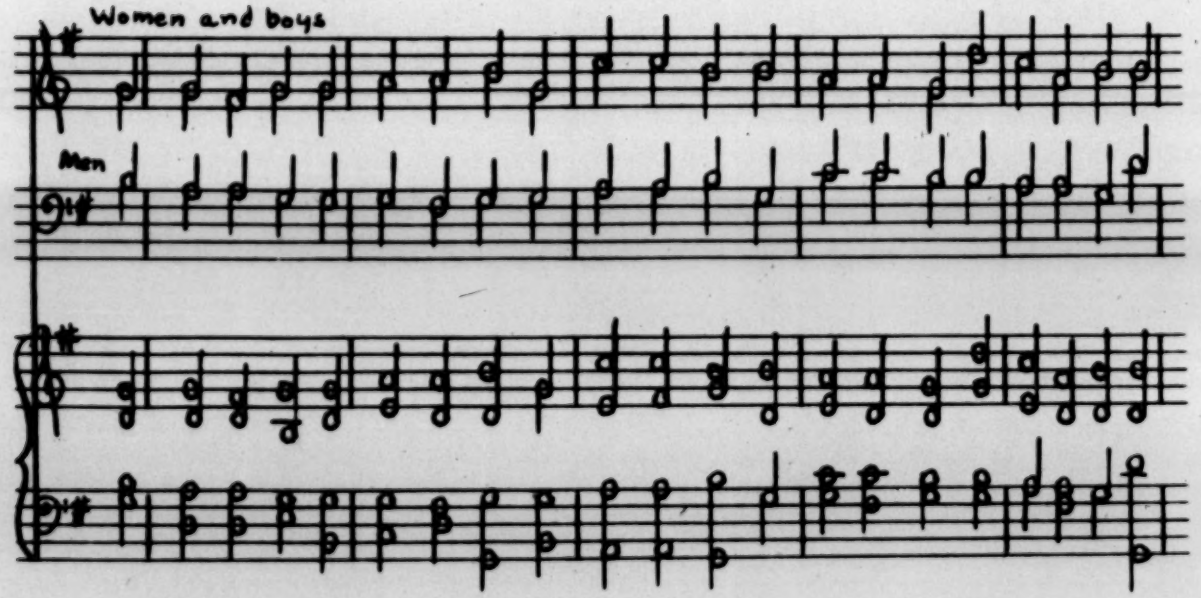
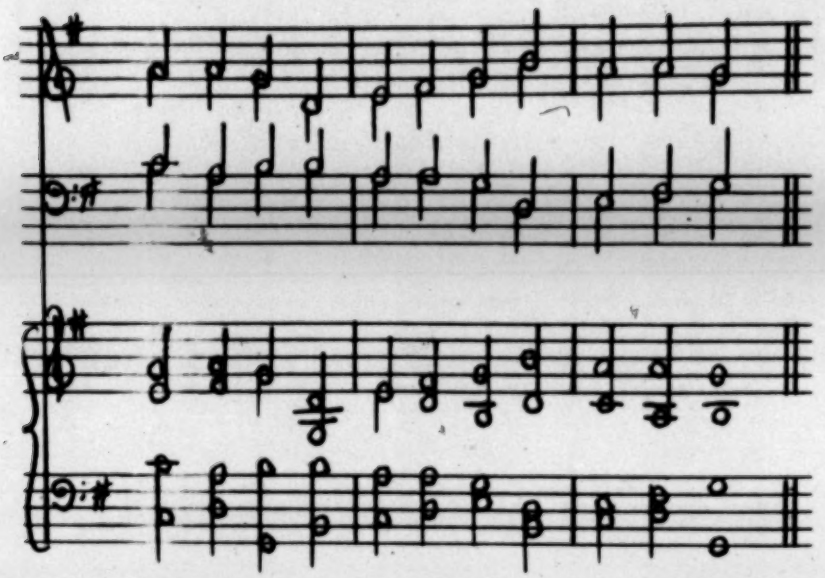
It is found in nearly all modern hymn books with the Evening Hymn, the tune in the abbreviated form, the soprano leading the canon, and the first four notes of the tenor supplying the four which would complete the canon at the end. The harmonization is generally changed to eliminate the

modal flavor of the original which resulted from the whole step between the final and the note below it. The third note of the hypomixolydian mode becomes the leading tone of the major scale used for the modern adaptation, and thus precludes much of the doubling of the original. The Hymnal of the Protestant Episcopal Church in the United States, 1940, presents the tune this way, as No. 165.

Example 26. Tallis' Canon

L.M.

"All praise to thee, my God, this night"

The Hymnal of the Protestant Episcopal Church in the United States of America, 1940, No. 165.

The other tunes have been used in various ways. The first one is named First Mode Melody and published in the 1906 English Hymnal with the words "Lord, teach us how to pray" by James Montgomery, the nineteenth century hymn writer. In the twentieth century, Harold Darke based a chorale prelude for organ on it.

The Second Mode Melody is given in two forms as No. 3 in the English Hymnal, 1906. The first transfers the melody to the soprano and the harmonization is in the key of E minor. The second version keeps the melody in the tenor and is like the original except the pitch is a whole step higher. The interesting instructions are given that the choir alone should use this second version for one or more verses; it should be sung without organ and only attempted by "good choirs." The words were a translation of an eighth century

hymn "Behold the Bridegroom cometh."

The English Hymnal, 1906, uses the third tune with simplified rhythm and modern harmonization as No. 92. Addison's hymn "When rising from the bed of death" is sung with it, and again the original version is given for choirs only. No. 424 (second tune) in the Hymnal 1940 is the third tune of Tallis used as a setting for words written by Horatius Bonar in 1846, "I heard the voice of Jesus say." Again the music loses some of its distinctive quality by exchanging the tenor and soprano parts. The doubling and the more consistent use of the major third in the E chord lessens the modal feeling.

The third tune was also the basis for the Fantasia on a Theme by Tallis for strings written by Ralph Vaughan Williams and first performed in 1909.

The fourth tune is harmonized with seventh chords and nineteenth century cadences in the Key of D and set with Addison's "The spacious firmament" as No. 496 in the 1877 Hymnal Companion. It is given the title of Tallis' xcv Psalm and the altered harmony is by E. H. Turpin.

The seventh tune is No. 496 in the 1906 English Hymnal. The time signature changes in each line from $\frac{2}{2}$ to $\frac{3}{2}$. The hymn is "There is a blessed home" by Baker (1821-1877).

The tune for the Veni Creator has become quite well known to-day and is called either Tallis or Tallis' Ordinal. In the Hymnal 1940 it is found as No. 298 (first tune) and

No. 382. There are three changes in the harmonization. In the original the third was omitted from the first and last chords of the second phrase. This version uses the third at those points. A chord on VI was substituted for I, the sixth chord from the end. Because this tune was in the Ionian mode and had the melody in the highest voice in the original, it has lost less than the others in its modern dress. It has been associated with "God moves in a mysterious way," Cowper; "O holy spirit," Coffin, translated by J. Chandler; "The great Creator of the worlds," translation by F. Bland Tucker, 1939, from Epistle to Diognetus c. 150; and "O where are kings and empires now," Arthur C. Coxe, 1839.

The Tallis tunes were evidently not well known at the time they were written and only a few of them are sung today, but they represent the unadorned chordal hymn tune at its best. They move with sure direction, are always dignified, express sincere feeling without sentimentality, and rest secure in the strength of their simplicity.

CHAPTER VI

THE FIRST ENGLISH HYMN BOOKS

The first publication which was made up entirely of hymns in English, without any metrical versions of the psalms, and which included the word hymns in the title was The Hymnes and Songs of the Church published by George Wither in 1623. This had been preceded by three small volumes of religious songs by William Hunnis. The titles of the books did not indicate that the songs were hymns, but the compositions, all by Hunnis, conform to the definition of a hymn given at the beginning of this paper.

William Hunnis (d. June 6, 1597), was a strong supporter of the Protestant movement. Because of his too active participation in it, he was dismissed by Queen Mary from the Chapel Royal. He had become a gentleman of the Chapel under Edward VI and was restored to the position when Elizabeth became the sovereign. He held numerous other positions under Elizabeth. In 1562 he was keeper of the gardens and orchards at Greenwich, and master of the children of the Chapel Royal in 1556.[1] He wrote the music as well as the texts for many of his vocal compositions, and is probably better known for the odd and fanciful titles of his books

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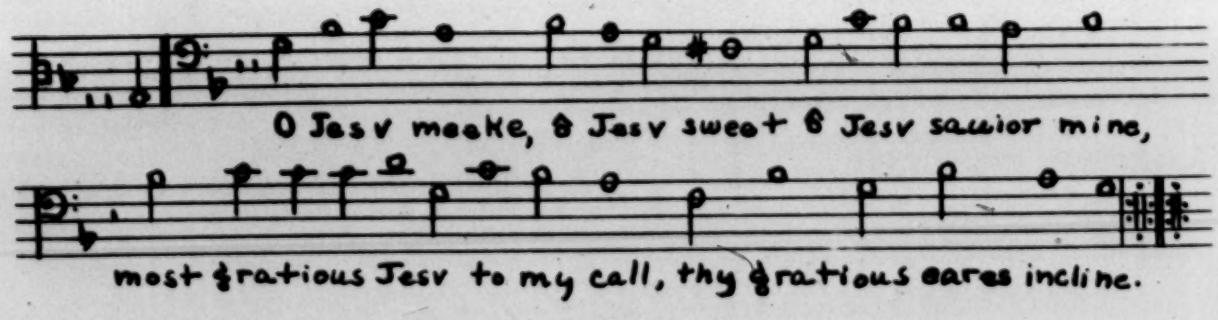
[1]Grove, 3rd ed., II, 684.

than for the contents of them. The Seuen Sobs of a Sorrowful Soull for Sinne were metrical versions of the seven penitential psalms. The books which contained the hymns were A Handful of Honisuckles, The Poore Widowes Mite, and Comfortable Dialogs between Christ and a Sinner, all "newly published" in 1597. There are twenty-seven hymns in the first, seven in the second, and four in the last. Those in the last book are found in the sections called An Humble Sute of a Repentant Sinner for Mercie and A Lamentation Touching the Follies and Vanities of our Youth. All of the hymns are listed in the index of first lines of hymns attached to this paper, and the tunes used with them are shown here.

Example 27. "O Jevu meeke, o Jevu sweet"

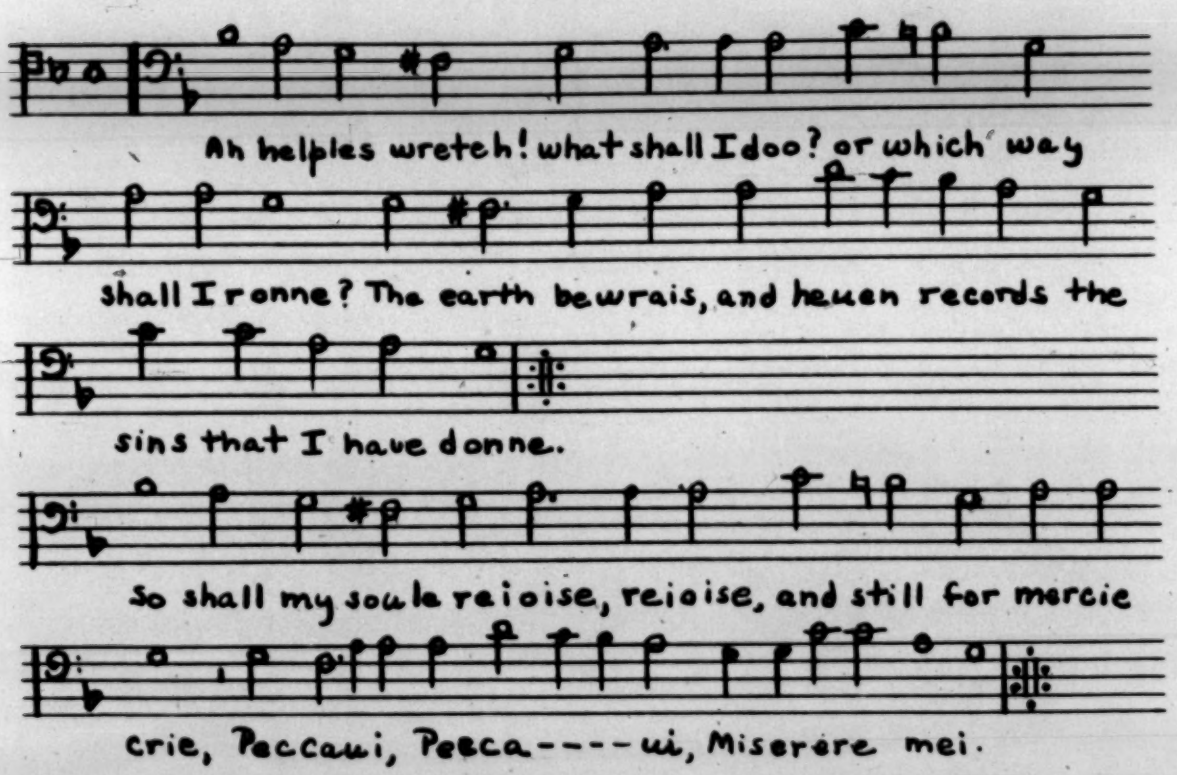
C.M.
abcb

William Hunnis, A Handfull of Honisuckles, 1597, p. 1.



Example 28. The First Meditation
"Ah helples wretch! what shall I doo?"
C.M.
abcb

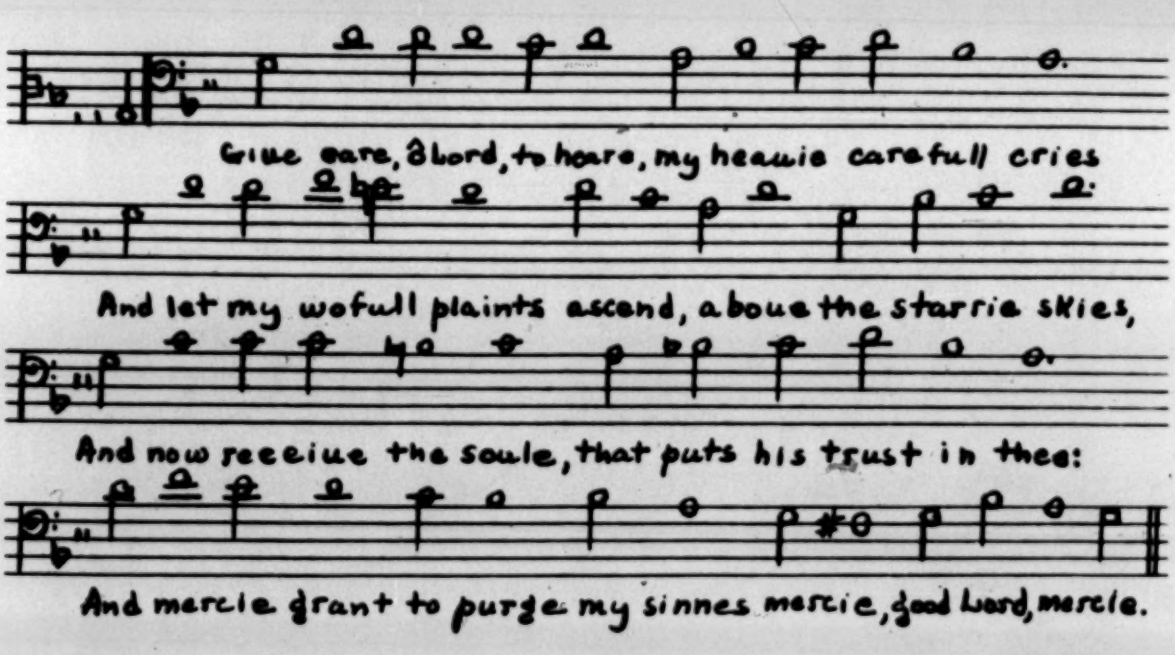
William Hunnis, The Poore Widowes Mite, 1597, pp. 31-32.


Ah helples wretch! what shall I doo? or which way
shall I ronne? The earth bewrais, and heuen records the
sins that I have donne.
So shall my soule reioise, reioise, and still for mercie
crie, Peccaui, Peeca----ui, Miserere mei.

The refrain beginning "So shall my soule" was used with all of the Meditations in this volume.

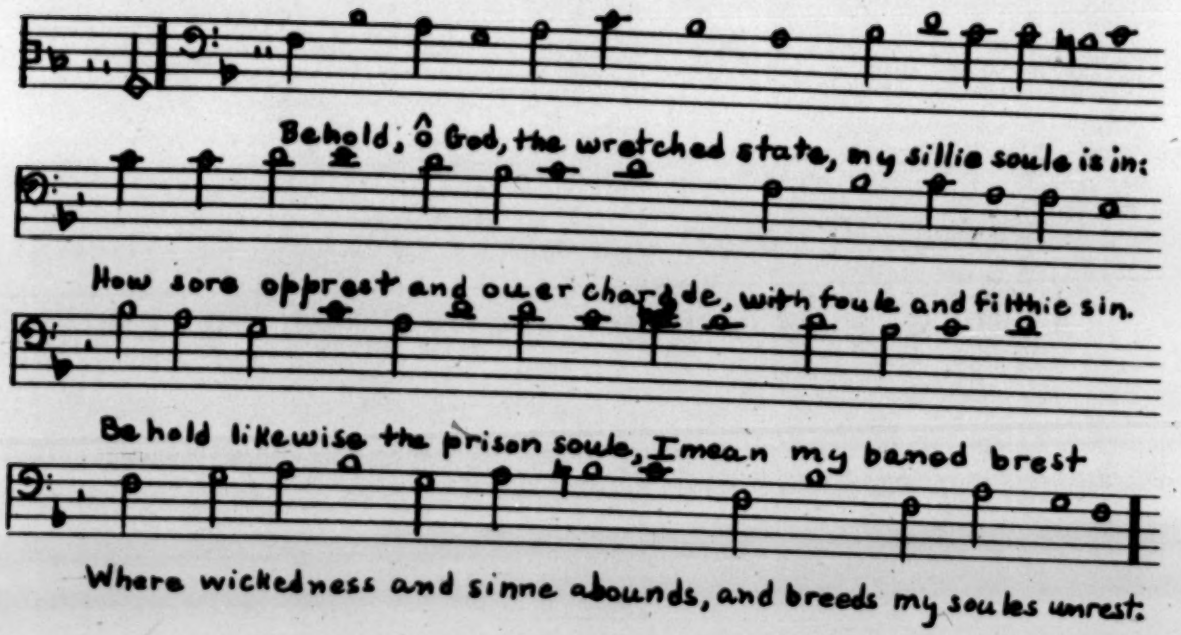
Example 29. An Humble Sute
"Giue eare, o Lord, to heare"
S.M.D.
abcb

William Hunnis, Comfortable Dialogs between Christ and a Sinner, 1597, pp. 61-62.


Giue eare, O Lord, to heare, my heauie carefull cries
And let my wofull plaints ascend, aboue the starrie skies,
And now receiue the soule, that puts his trust in thee:
And mercie grant to purge my sinnes mercie, good Lord, mercie.

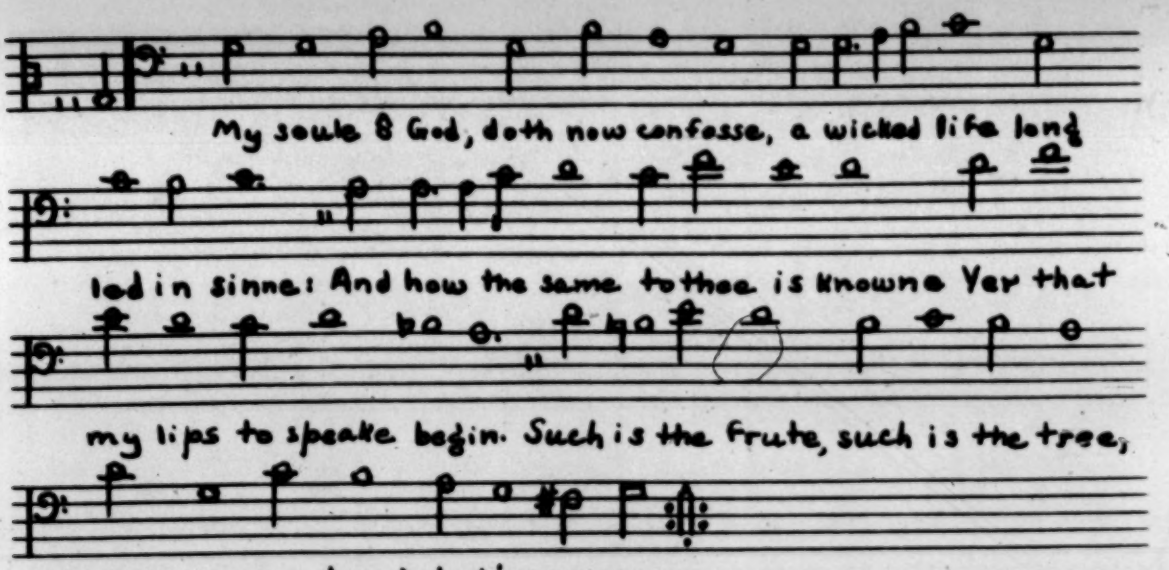
Example 30. Another to the same effect
"Behold, o God, the wretched state"
C.M.D.
abcb

William Hunnis, Comfortable Dialogs between Christ and a Sinner, 1597, pp. 63-64.


Behold, O God, the wretched state, my sillie soule is in:
How sore oppreast and ouer charge, with foule and filthie sin.
Behold likewise the prison soule, I mean my baned brest
Where wickedness and sinne abounds, and breeds my soules unrest:

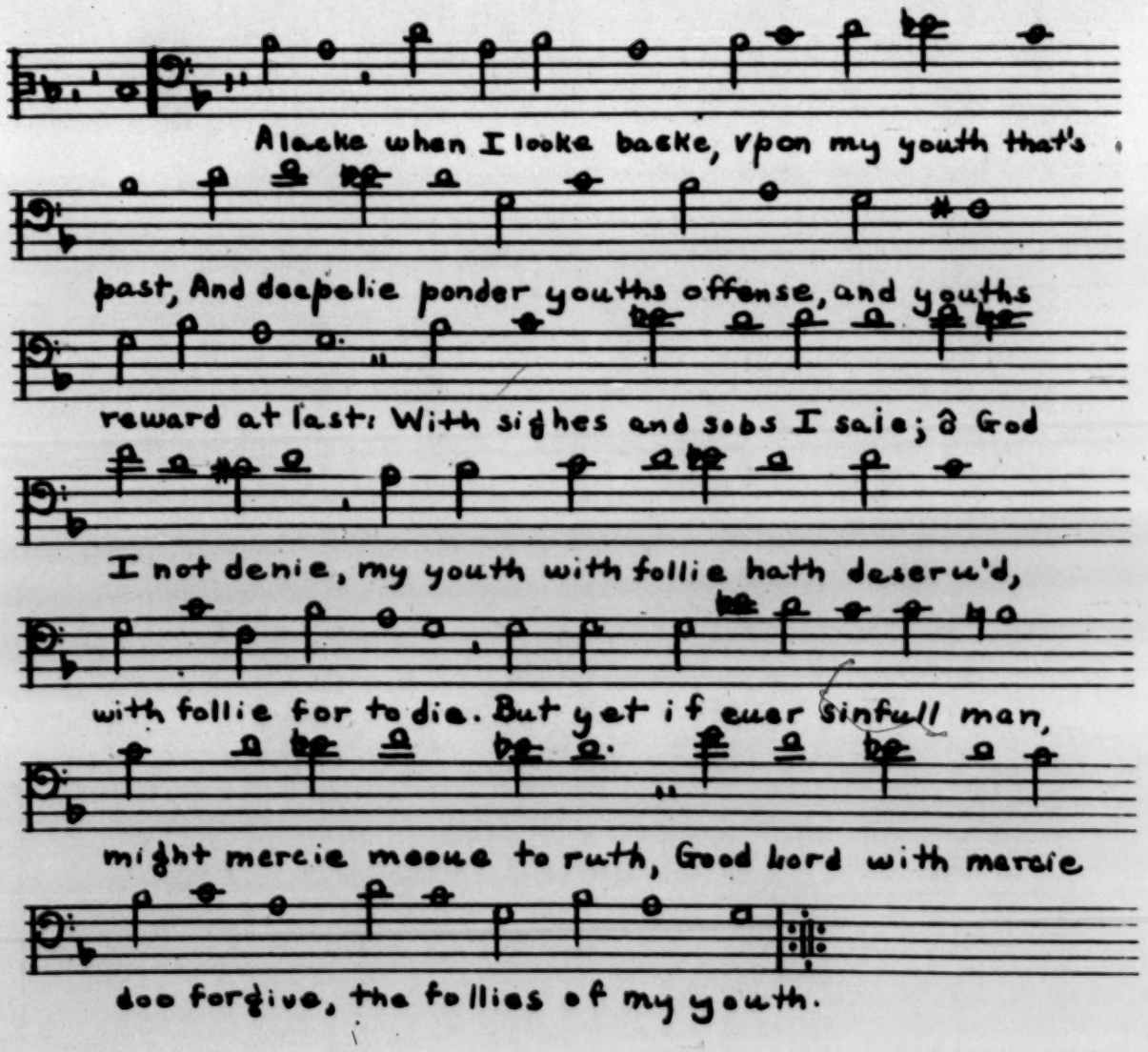
Example 31. Another to the same purpose
"My soule o God, doth now confesse"
8.8.8.8.8.8.

William Hunnis, Comfortable Dialogs between Christ and a Sinner, 1597, pp. 65-66.


My soule & God, doth now confesse, a wicked life long
led in sinne: And how the same to thee is knowne Yet that
my lips to speake begin. Such is the Frute, such is the tree,
With mercie Lord deliuer mee.

Example 32. A Lamentation touching the follies

. . . of our youth
"Alacke when I looke backe"
S.M.D. and C.M.
abcbdefeghih

William Hunnis, Comfortable Dialogs between Christ and a Sinner, 1597, pp. 67-68.

Alacke when I looke backe, vpon my youth that's
past, And deepelie ponder youths offense, and youths
reward at last: With sighes and sobs I saie; O God
I not denie, my youth with follie hath deserued,
with follie for to die. But yet if euer sinfull man,
might mercie moeue to ruth, Good lord with mercie
doo forgiue, the follies of my youth.

These little tunes by Hunnis are of no great importance musically. They are, of course, modal. Examples 27, 28, 29, and 32 use the dorian mode transposed. Example 30 is in the ionian mode transposed, and Example 31 uses mixolydian. Example 32 is the most interesting of the group. The rest after the word "alacke" sets that ejaculation apart from the remainder of the text. The leap of the minor sixth at the words "if euer" is the only sixth found in the tune for any hymn until 1677, and the publication of John Playford's Whole Book of Psalms. The range of this tune is wider than the others, and a climax is reached just before the end on the words "Good Lord."

The lengthy title of the first hymn book by George Wither was The Hymnes and Songs of the Church, Divided into Two Parts. The First Part Comprehends the Canonicall Hymnes, and such parcels of Holy Scripture, as may properly be sung, with some other ancient Songs and Creeds. The second Part consists of Spirituall Songs, appropriated to the seueral Times and Occasions, obserueable in the Church of England. Translated and composed by G. W., London, Printed by the Assignes of George Wither, 1623. Cum privilegio Regis Regali.

As the title states these were not all freely composed hymns but the second part presents forty-six hymns written by Wither, who hoped that they "would become a means both of

encreasing Knowledge, and Christian Conformite within your [King James] Dominion."

An account of George Wither's life is given in Dr. Julian's Dictionary.[1] He spelled his name Wither or Wyther, usually the first way, but never Withers. He was born June 11, 1588, at Bentworth, near Alton, Hampshire. His early education was at the Grammar School of Colemore and then there were three years at Magdalen College, Oxford, before friends of his father convinced the man that his son needed no more education. Wither found that work on his father's estate was "utterly uncongenial" and the next that is known of him, he was at one of the Inns of Chancery and a close friend of the poet William Browne.

In 1613 he published Abuses Stript and Whipt and as a result of its bold criticism, the nobles and King James I retaliated by having him imprisoned. He continued to write from the Marshalsea and finally obtained his release through the clever dedication of A Satyre to the King to King James in 1615.

Writing was the main interest of the rest of his life. Both prose and poetry were constantly issued and reached a total of more than a hundred books and pamphlets. He was an active member of his society, too, serving as a captain of the horse with Charles I in the war against the Covenanters

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[1]Julian, op. cit., pp. 1289-1290.

in Scotland in 1639, and was quarter-master of his regiment under the Earl of Arundel. He served as major for the army of Parliament 1641-1642; was taken prisoner by the Royalists; finally released and made a Justice of the Peace by the Long Parliament for Hampshire, Surrey and Essex. Cromwell appointed him Major-General of all the horse and foot in the county of Surrey, but with the Restoration he was back in prison, this time at Newgate, because of his publication of Vox Vulgi, a plea for popular rights and liberties. He was released but was soon in trouble again, because of his Prisoner's Plea humbly offered, 1661. For this he was sent to the Tower but was at liberty when he died May 2, 1667.

Wither's collaborator in the 1623 publication of hymns was Orlando Gibbons, born in 1583, probably at Cambridge, and died June 5, 1625. He was entered in the choir of King's College, Cambridge, in 1596. He matriculated in 1598 as 'a sizar from King's'; received the appointment of organist of the Chapel Royal in 1604; the degree of B. Mus. from Cambridge in 1606; and was one of the King's private 'musicians for the virginalles' after 1619. His appointment as organist of Westminster Abbey came in 1623, the same year that the hymn book written with Wither was published. Two years later he went with other members of the Chapel Royal with the new King, Charles I, to Canterbury to await Henrietta Maria of France, married by proxy to Charles, in Paris. Before the Queen arrived Gibbons had

died of apoplexy.[1]

Volume IV of Tudor Church Music is devoted to the compositions of Orlando Gibbons. The hymns from the Wither hymn book are given on pages 317-324. His full anthems and verse anthems show him to be a composer of skill and imagination. He wrote exclusively for the English rites and set nothing for the Latin service as so many of the other Tudor composers did. Also, he wrote secular vocal music, chamber music, and keyboard music.

The dedication of The Hymnes and Songs of the Church was

> To the High and Mightie Prince, James, By the Grace of God, King of Great Britaine, France and Ireland, Defender of the Faith, etc: Grace, Mercie, and Peace, through Jesus Christ our Lord.
> These Hymns . . . hauing diuers waies receiued life from your Maiestie, (as well as that approbation which the Church alloweth) are now imprinted according to your Royall Priuiledge. . . .

Wither went on to defend both the songs from the Old Testament and the Spirituall Songs hoping that they would be a means of promoting Christian Conformitie. He pointed out that the king had commanded that they be annexed to all "Psalme Bookes in English Meeter," and

> now (maugre their malice, who labour to disparage and suppresse these Helpes to Deuotion) they shall, I trust, haue free scope to worke that effect which is desired. . . . So I have also laboured to sute them to the Nature of the Subject, and the Common peoples capacities, without regard of catching the vaine blasts of opinion. The same also hath beene the ayme of Master Orlando Gibbons

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[1] Grove, 3rd ed., II, 378-379.

> (your Maiesties Seruant, and one of the Gentlemen of your Honourable Chappell) in fitting them with Tunes. For, he hath chosen to make his Musicke agreeable to the matter, and what the Common apprehension can best admit, rather than to the curious Fancies of the Time: Which pathe both of us could more easily haue troden.
> . . . . . .
> Your Maiesties most Loyall Subject, George Wither

The Preface to the First Part of the volume said:

> . . . . . .
> That therefore these parcels of Holy Scripture (which are for the most part Meeter in their Originall tongue) may be the better remembered, to the glory of God; and the oftener repeated to those ends, for which they were written; they are here disposed into Lyrick-Verse, and doe make the First part of this Booke: . . . not for that I would haue it thought part of the Churches Liturgie; but because they are made in the person of all the Faithfull, and doe (for the most part) treat of those things which concerne the whole Catholike Church.

Wither's metrical settings of hymns from both Old and New Testament followed. There was an explanation in prose above each one, explaining the meaning and frequently telling how and when it should be sung. The first song, which was the First Song of Moses, Exod. 15, could properly be "used after the Administration of Baptisme." The seventh song was The Prayer of Nehemiah, Nehem. 1:5, when sung "before Labour" was to be concluded

> And be thou pleas'd, Oh Lord, to blesse,
> Our Labours with a good successe.

The last line was to be changed to make it appropriate to be sung before a journey, a battaile, a sermon "and the like, as occasion requireth." Song eight, from Prou. 31:10, was "an excellent Mariage Song, fit to be used at the

solemnizing of those Rites."

The Hymnes of the New Testament began with Song thirty-two. These were preferred to those of the Old Testament, Wither stated, and the Magnificat, the first one in this group, was worthily inserted into the Liturgie, that it might be "perpetually and reuerently sung." The fortieth song was A Funerall Song. The explanation pointed out that "In the order of Buriall appointed by the Church of England, it is appointed to be sung or read. . . . Lyrick verse thus makes it more conuenient either way."

There were forty-four songs in all from the Old and New Testaments.

The second part of the volume contained the original hymns. They were written for the "seuerall Times and Occasions obserueable in the Church of England." The preface expressed the belief that the days of the Christian year were dedicated to annual commemorations of the principal mysteries of our Redemption. This practice, it declared, was neither heathenish nor idolatrous. Wither believed that many had been ignorant of the church ordinance on this point, rather than obstinate in refusing to recognize it. For them especially, these hymns would be useful. As in the first part, there was an explanation in prose before each hymn. The hymns were for

Advent Sunday
Christmas Day
Another for Christmas

The Circumcision
Twelfe day or the Epiphanie
Purification of S. Marie the Virgin
First Day of Lent
Annunciation of Mary
Palme Sunday
Thursday before Easter
Friday before Easter
Easter Day
Ascension Day
Pentecost or Whitsunday
Trinitie Sunday
Sunday in generall

These were followed by nineteen hymns for saints.

St. Andrewes Day
St. Thomas Day
St. Stephens Day
St. John the Euangelist
Innocents Day
The conuersion of St. Paul
St. Matthias
St. Markes Day
St. Philip and Jacob
St. Barnabas
St. John the Baptist
St. Peters Day
St. James his day
St. Bartholomew
St. Matthew
St. Michael and all Angels
St. Luke
Simon and Jude Apostles
All-Saints Day

The last eleven were fitted for various occasions.

Rogation weeke
St. George his day
For publicke Deliuerance
For the Communion
Ember Weeke
Thankesgiuing for seasonable Weather
Thankesgiuing for Plenty
For Peace
For Victorie
For deliuerance from publicke Sickness
For the King's Day

The one for St. George was included in this group because, as Wither explained, its use was for the Court Holy-Day in honour of Christ, represented in an allegory as St. George, the tutelary saint of England.

The commentary before the eighty-third song, For the Communion, is of special significance because here is found added evidence that the singing of original hymns was an accepted part of the service of the Church of England. Wither said:

> We have a custome among vs, that during the time of administrating the blessed Sacrament of the Lords Supper, there is some Psalme or Hymne sung, the better to keepe the thoughts of the Communicants from wandering after vaine objects: This song therefore (expressing a true thankefulnesse, together with what ought to be our faith concerning the Mysterie, in such manner as the vulgar capacities may be capable there of) is offered vp to their deuotion, who shall please to receiue it.

The hymn was made up of twenty-five verses. The great length due no doubt to the necessity of having it long enough to be used while all the congregation received communion. The singing of a hymn at this point in the service must have been a continuation of the custom which was begun during the reign of Queen Elizabeth and for which the long hymn A Thankesgiuing after receiuing the Lordes Supper was written.

Examples 33-49 show verses from Wither's hymns and the tunes with which they were sung. It is a tremendous and perhaps impossible task for one man to write a complete hymn book, and keep the literary value as high as it might be kept with selections from the best of many authors. Wither's

book is uneven in worth. At its best it gives us a hymn for Christmas which begins:

> A song of joy unto the Lord we sing
> And publish forth the Favours he hath shown:
> We sing his praise, from whom all joy doth spring
> And tell abroad the wonders he hath done;
> For, such were never since the world begun.
> His love therefore, oh let us all confesse,
> And to the Sonnes of men his workes express.

In its weakest spots it never descends to the low level of some of the doggerel made out of the psalms in the Sternhold and Hopkins. The Old Version's limitation to common meter double disappears, too, and eleven different metrical schemes are used.

The hymns tend to be more didactic than the earliest ones already discussed. They are basically Christian, of course, but they express the point of view of a particular branch of the church rather than serving a universal purpose.

Orlando Gibbons composed sixteen tunes to be used with these hymns. The seventeenth one was not by Gibbons. It had been used in Prys, 1621, and called Beatus vir.[1] It is called Song 67 and incorrectly attributed to Gibbons in as late a publication as The Hymnal 1940 of the Episcopal Church in America.

The tunes were numbered by the hymn with which they first appeared; thus "Forty-fourth Song" by Gibbons, as it is

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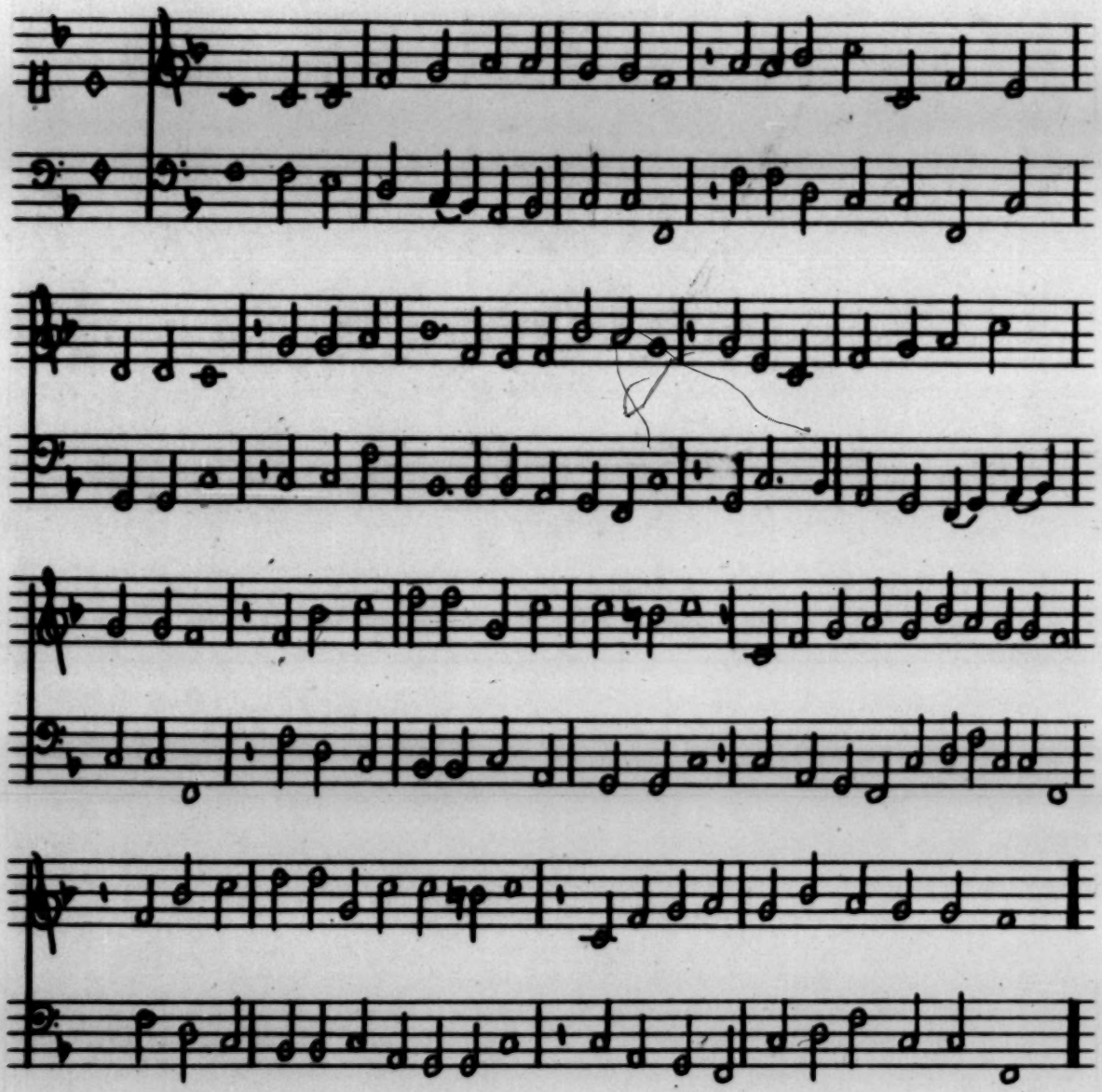
[1]Frost, op. cit., p. 406.

called in modern books, means that it was used with the forty-fourth hymn in this collection. It was not the forty-fourth hymn tune. The tunes were all in two part counterpoint for treble and bass, the bass part probably meant for use with organ.

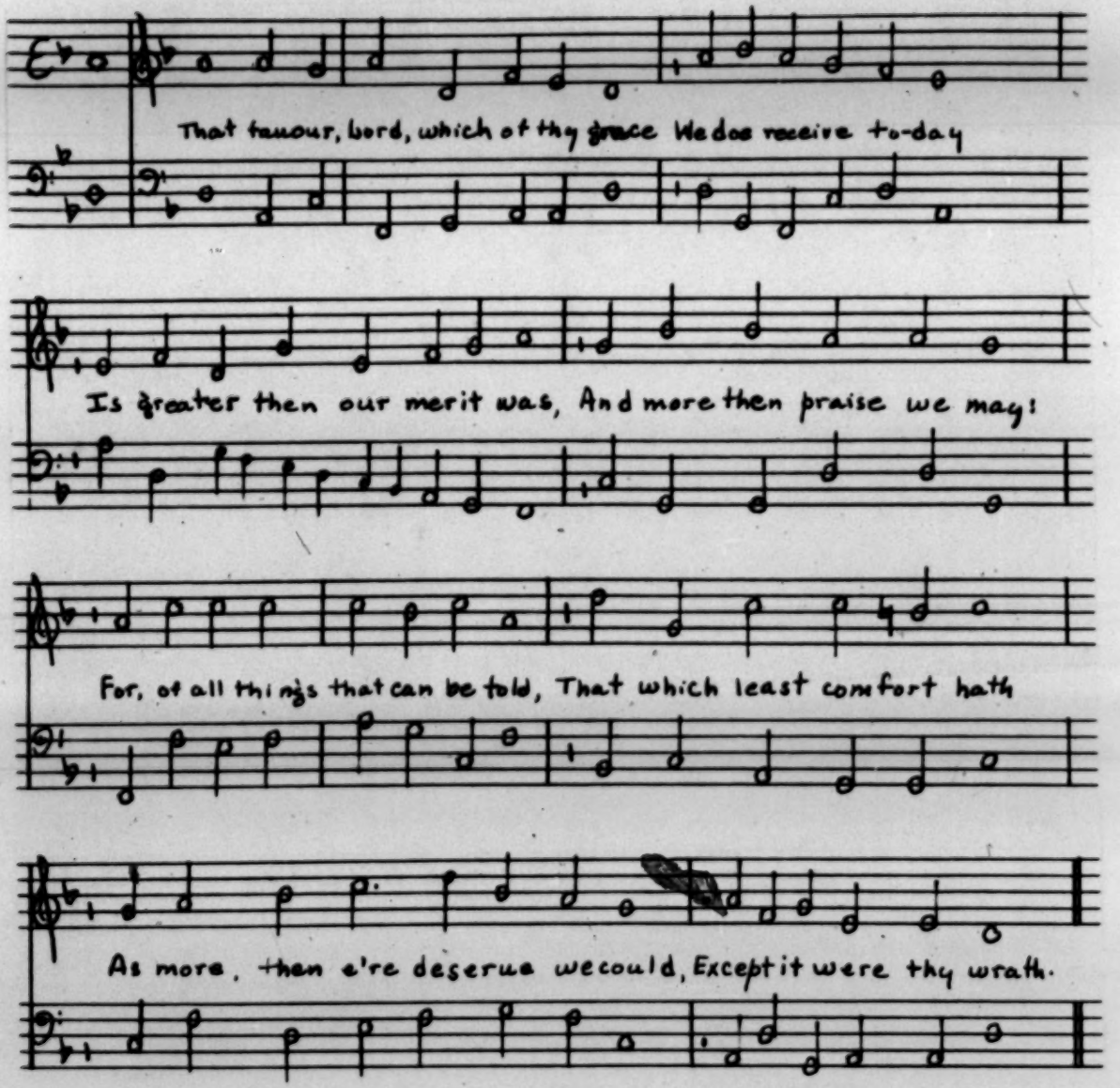
The Gibbons tunes are reproduced here. All of the music in Examples 33-48 was written by Orlando Gibbons and is taken from George Wither's The Hymnes and Songs of the Church, 1623. The Short Title Catalogue number is 2735.

Example 33.

Song I
The First Song of Moses
10.10.10.10. D.
ababccdd

There was no bar line in the lower part six notes from the end.

Example 34.

Song III
The Song of Deborah and Barak
C.M.D.
ababcdcd


That fauour, lord, which of thy grace We doe receive to-day
Is greater then our merit was, And more then praise we may:
For, of all things that can be told, That which least comfort hath
As more, then e're deserue wecould, Except it were thy wrath.

The dots in the last measure were misprinted for rests. The first verse of the hymn For the Communion is given here with

the music. In the original, the words printed with the music were for the Song of Deborah and Barak. The tune was indicated to be used for all these hymns.

Song LIII, Palme Sunday
"When Jesus to Jerusalem"

Song LVII, Ascension Day
"To God, with heart and cheerefull voice"

Song LVIII, Pentecost or Whitsunday
"Exceedingly faithfull to thy word"

Song LXIX, S. Philip and Jacob
"To thy Apostles thou hast taught"

Song LXXII, S. Peters Day
"How watchfull need we to become"

Song LXXVIII, Simon and Jude, Apostles
"No outward marke we have to know"

Song LXXXI, S. George his day
"All praise and glory that we may"

Song LXXXIII, For the Communion
"That fauour, Lord, which of thy grace"

Song LXXXV, Thankesgiuing for seasonable Weather
"Lord, should the Sun, the Clowds, the Wind"

Song LXXXVI, For Plenty
"How oft, and by how many crimes"

Song LXXXVII, For Peace
"So cause us Lord, to thinke upon"

Song XC, For the King's Day
"When, Lord, we call to minde those things"

Palme Sunday
Song LIII
Sing this as the third Song

When Jesus to Jerusalem,
(And there to suffer) rode;
The people all the way for him,
With Palme and Garments strow'd.
And though he did full meekly ride,
And poorely on an Asse,
Hosanna to the King, they cride,
As he along did passe.

4 verses

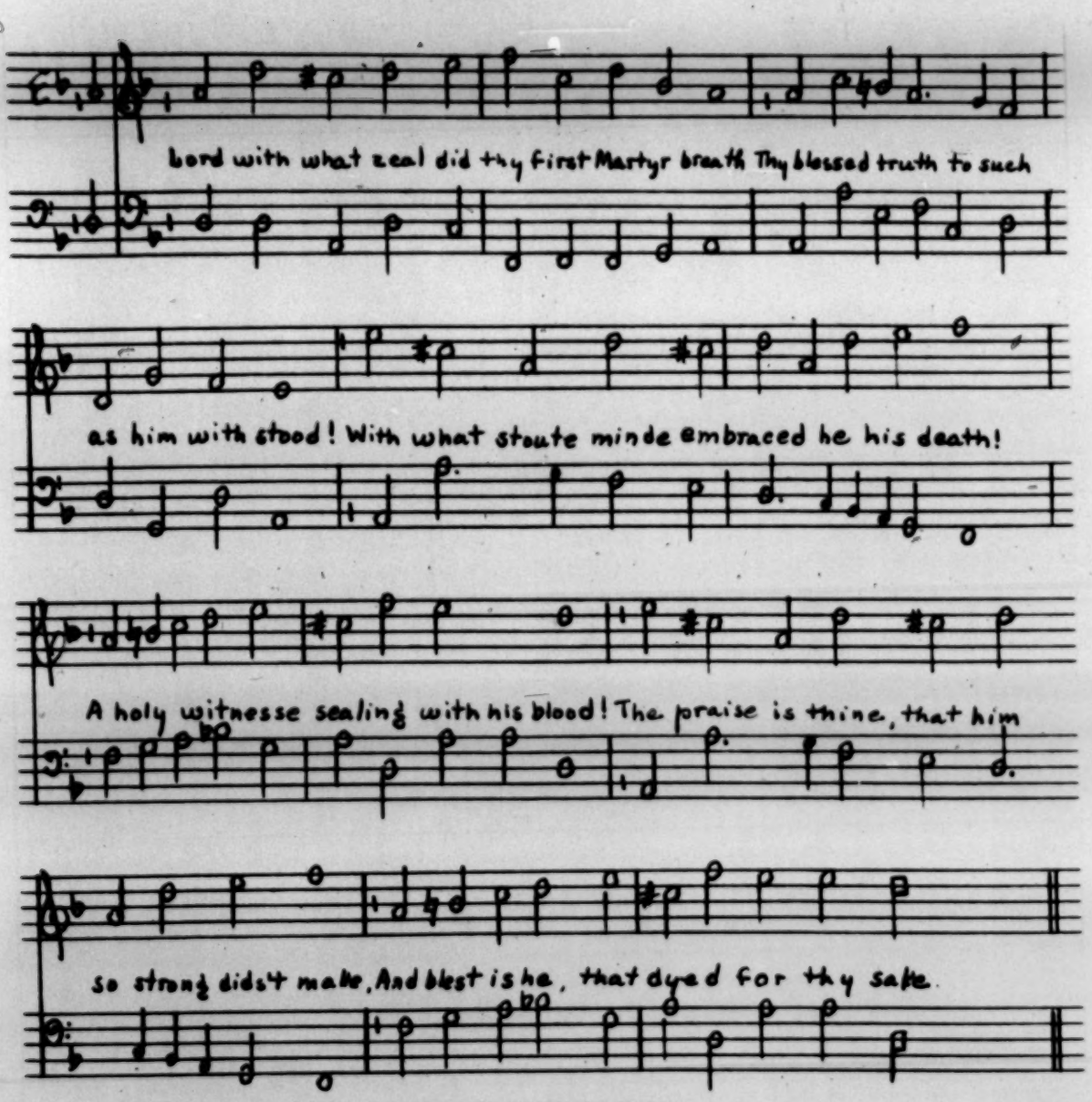
Ascension Day
Song LVII
Sing this as the third Song

To God, with heart and cheerefull voice,
A triumph-Song we sing;
And with true thankfull hearts reioyce,
In our Almighty King;
Yea, to his glory we record,
Who were but dust and clay
What honour he did us afford,
On his ascending day.

5th verse
Then follow, follow on a pace,
And let us not forgoe
Our Captaine, till we win the place,
That he hath scald unto:
And for his honour, let our voice
A shout so hearty make,
The Heu'ns may at our mirth reioyce,
And Earth and Hell may shake.

Example 35.

Song IIII
The Song of Hannah
10.10.10.10.10.10.
ababcc


Lord with what zeal did thy first Martyr breath Thy blessed truth to such
as him with stood! With what stoute minde embraced he his death!
A holy witnesse sealing with his blood! The praise is thine, that him
so strong didst make, And blest is he, that dyed for thy sake.

In the third line, first measure, a minim is missing from the upper line. Both Frost and Tudor Church Music editions of the tune give two E's, making the measure like its

repetition at the end.

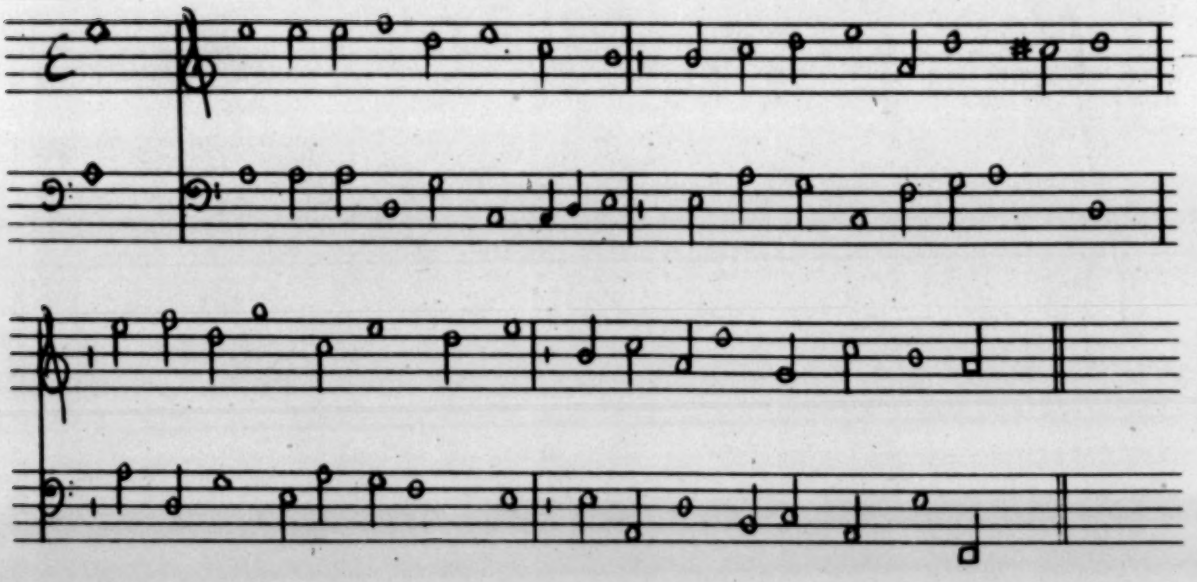
The first verse of the hymn for S. Stephens Day, Song LXIII, is given with the music. In the original, the words printed with the music were for the Song of Hannah.

Example 36. Song V.

The Lamentation of David ouer Saul

L.M.D.

ababcdcd



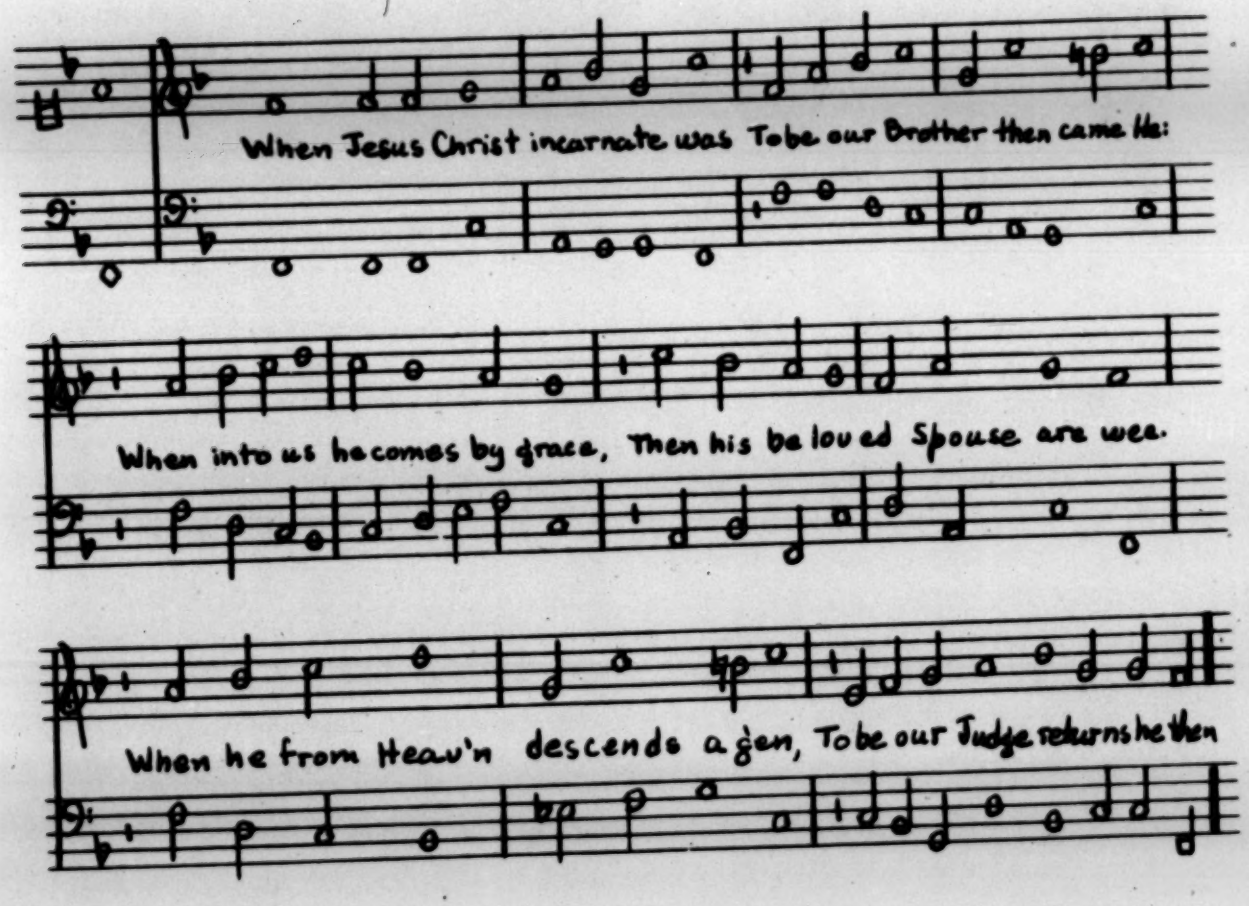
The last note of the lower part should be A. It has been corrected in the Tudor Church Music edition of the tunes.

Example 37. Song IX

The First Canticle (from Song of Solomon)

8.8.8.8.8.8.

ababcc


When Jesus Christ incarnate was To be our Brother then came He:
When into us he comes by grace, Then his be loved Spouse are wee.
When he from Heav'n descends a gen, To be our Judge returns he then

Tune is based on Song XXXIV. Cf. Song XXXIV and XLIIII. The first verse of the hymn for Advent Sunday is given with the music. In the original, the words printed with the music were for The First Canticle. The tune was indicated to be used for all these hymns.

Song XLV, Advent Sunday
"When Jesus Christ incarnate was"

Song L, Purification of S. Marie the Virgin
"No doubt but Shee that had the grace"

Song LIV, Thursday before Easter
"O Holy Sacrement this day"

Song LIX, Trinitie Sunday
"Those, oh, thrice holy Three in One"

Song LXII, St. Thomas Day
"When Christ was risen from the dead"

Song XXI, S. John Baptist
"Because the world might not pretend"

Song LXXIV, Saint Bartholomew
"Exceeding gracious fauours, Lord"

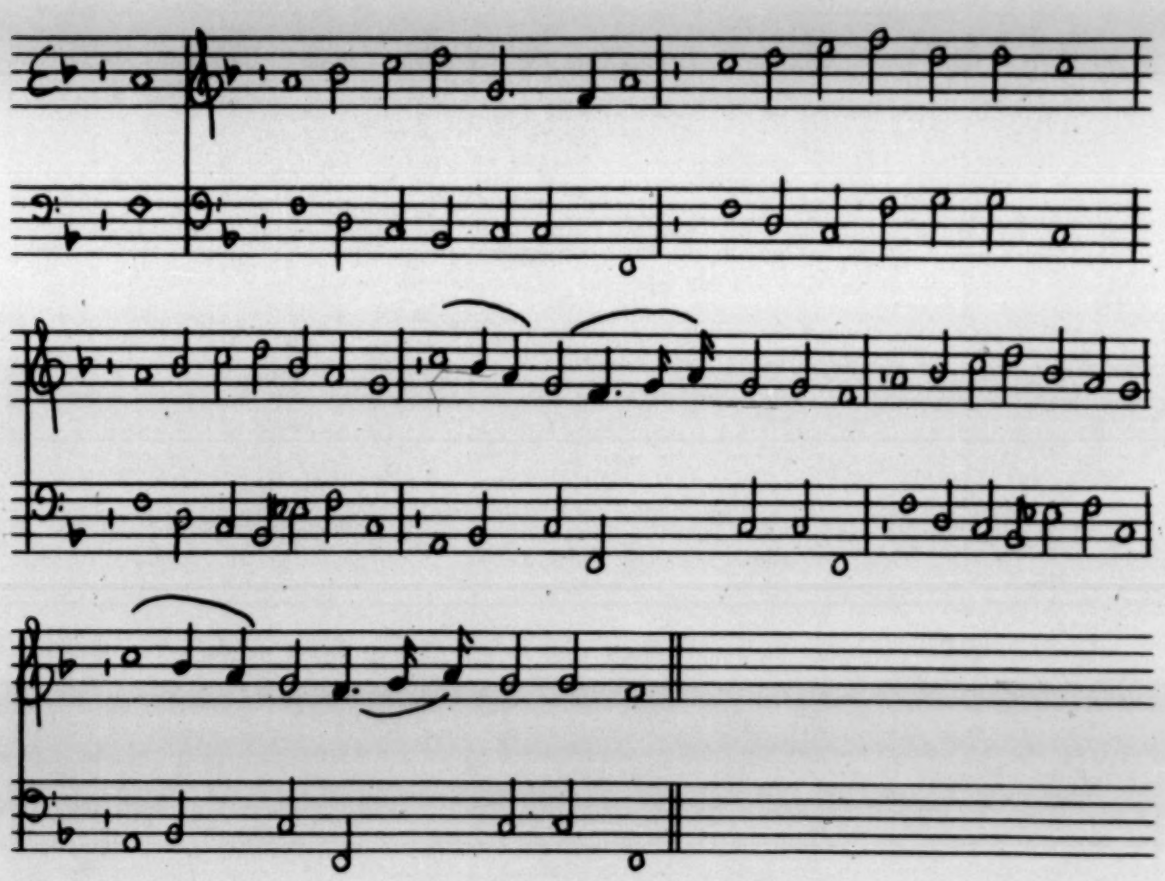
Song LXXIX, All-Saints Day
"No blisse can so contenting proue"

Song LXXXII, For publike Deliuerances
"With Isr'el we may truly say"

Song LXXXIV, Ember Weekes
"Thou dost from euery season, Lord"

Song LXXXIX, For deliuerance from a publicke Sicknesse
"When thou woulds't, Lord, afflict a Land"

Example 38. Song XIII
The fift Canticle (from the Song of Solomon)
7.7.7.7.7.7.
aabbcc

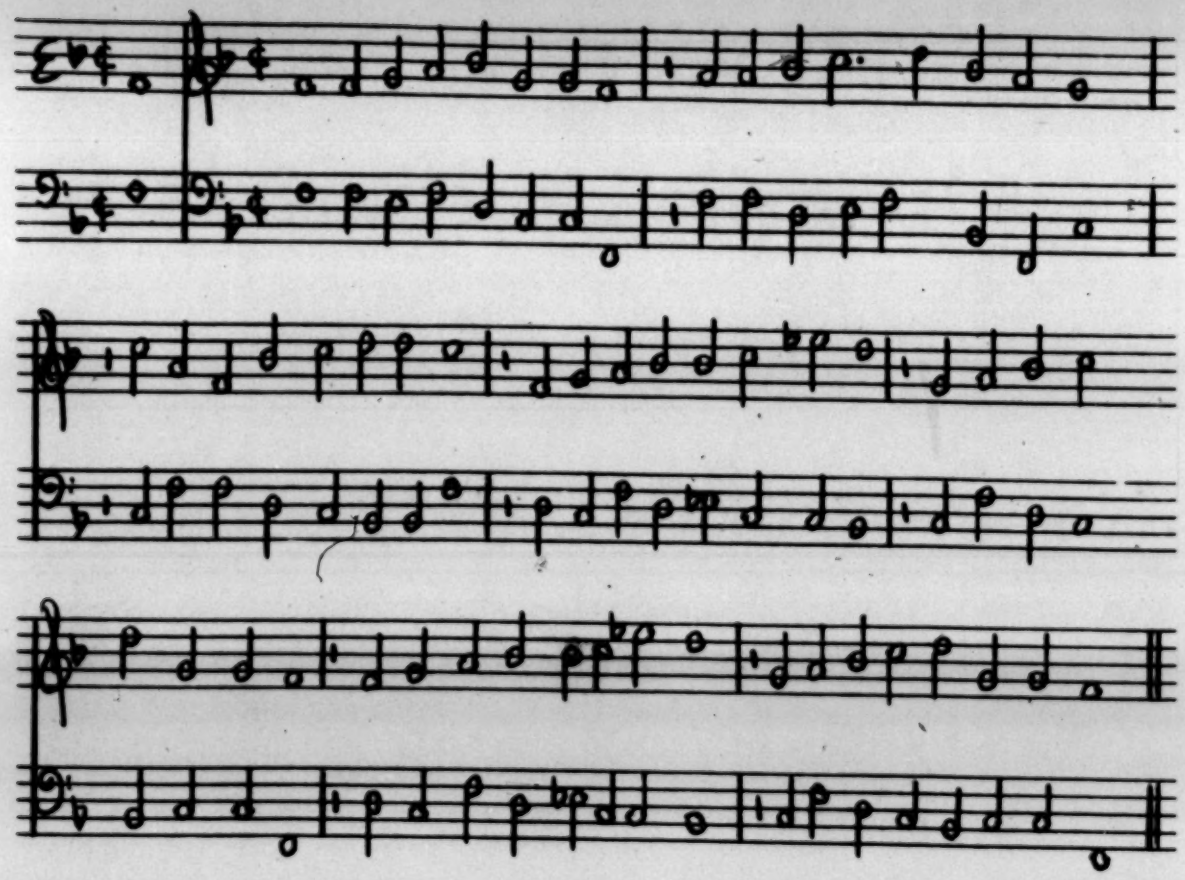


Example 39. Song XIIII

The Sixt Canticle (from the Song of Solomon)

8.8.8.8.8.8.8.

ababbcc –

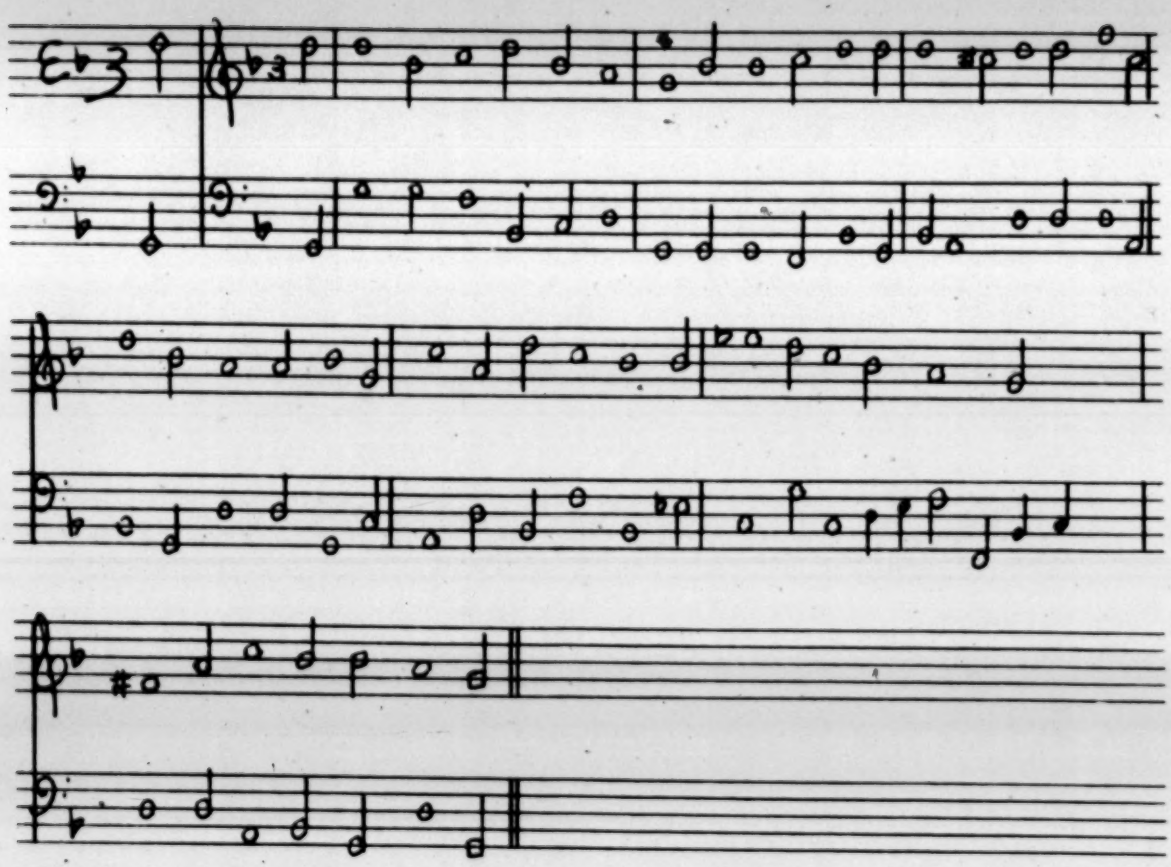


Example 40. Song XVIII

The Tenth Canticle (from the Song of Solomon)

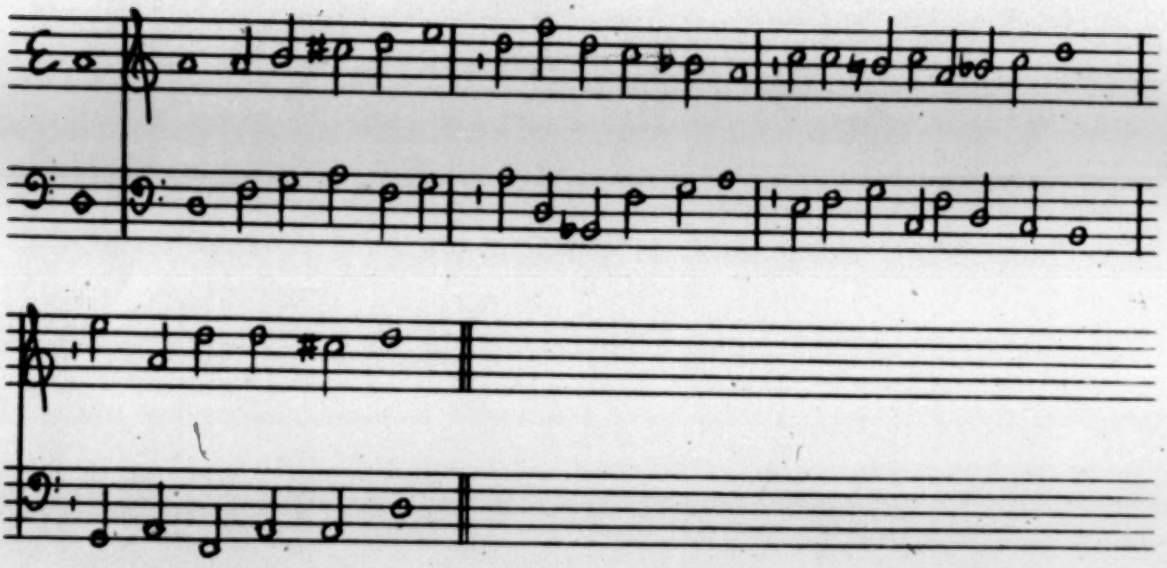
8.8.6.8.8.6.

aabccb



Example 41.

Song XX
The Second Song of Esay
S.M.
abab

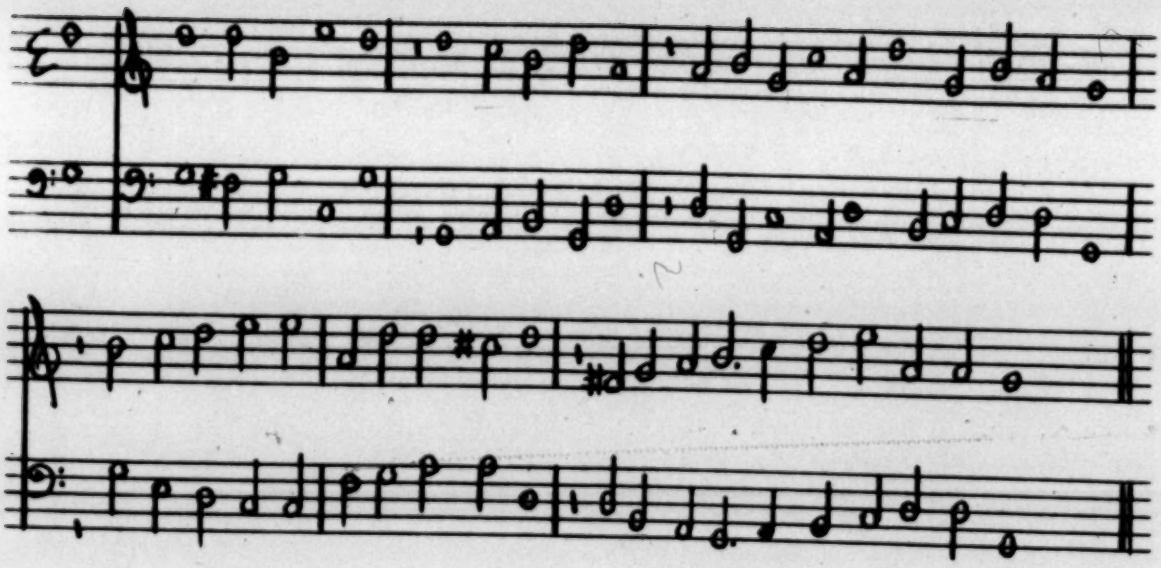


The sixth note of the lower part should be a semibreve. In the Tudor Church Music edition it is changed from G to A. The second measure, also, is changed. The rest in the lower part is eliminated and the A sounds on the first beat as a semibreve. This lessens the unusual effect of the fourth between the two parts.

The B in the bass at the end of the third measure probably should have a flat.

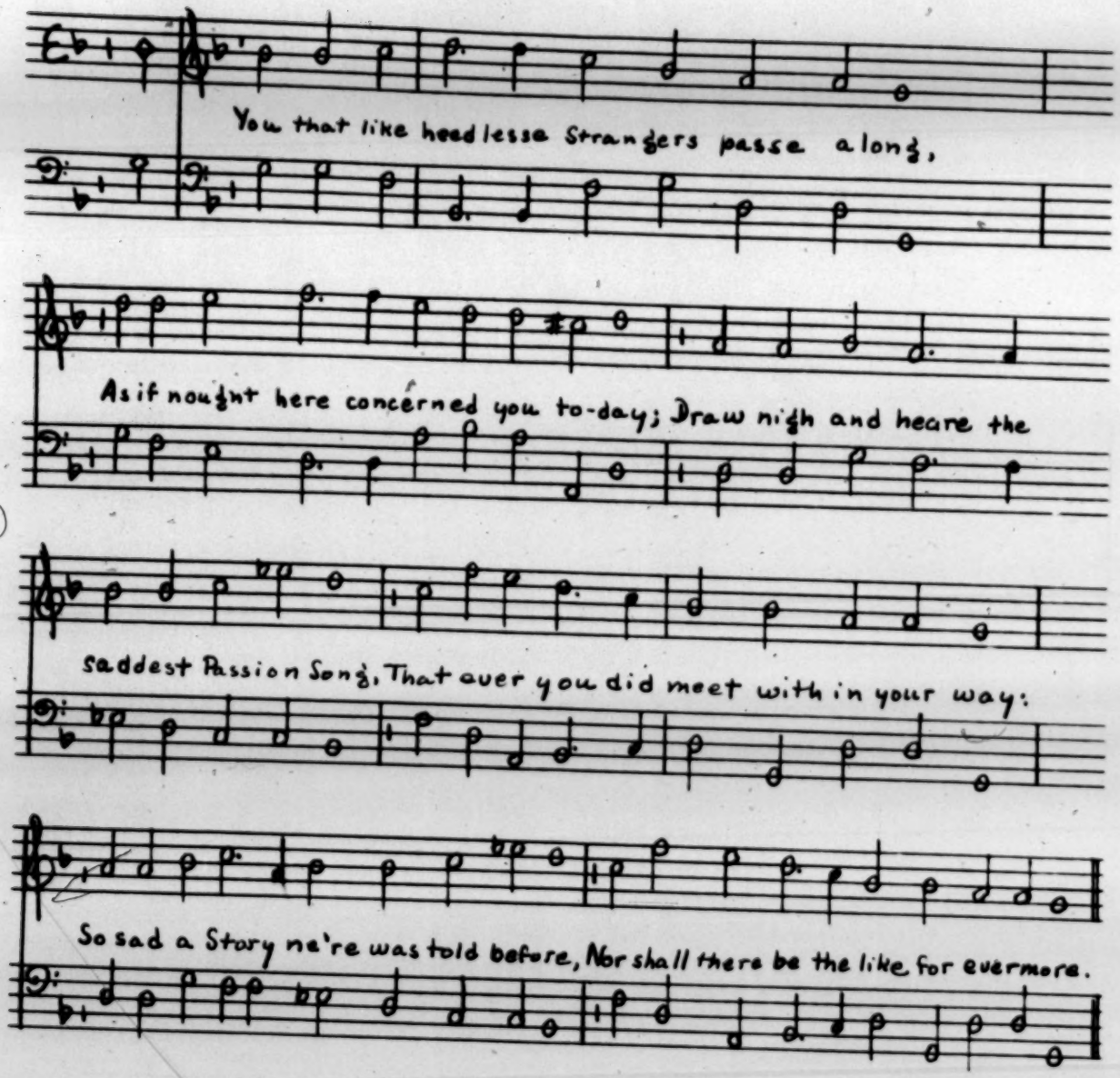
Example 42.

Song XXII
The Praier of Hezekiah
10.10.10.10. D.
aabbccdd



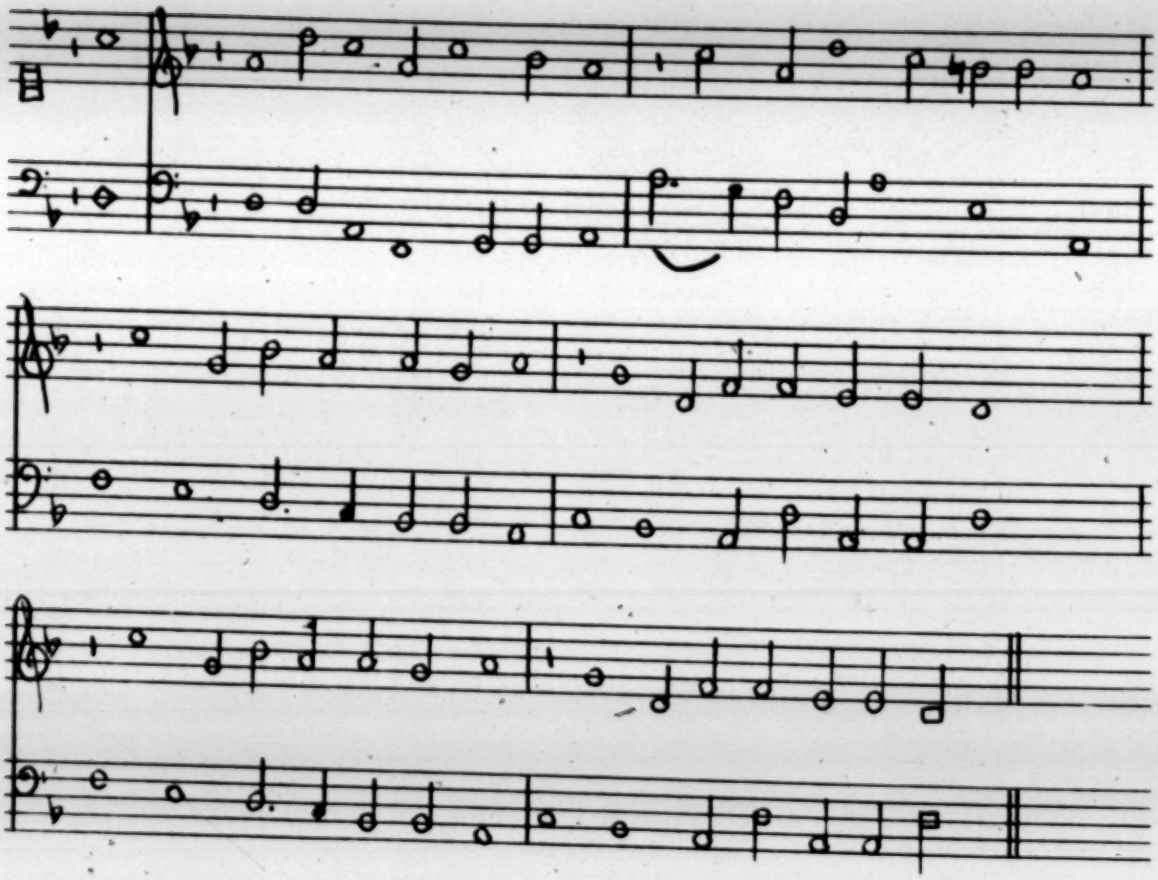
Example 43.

Song XXIIII
Lamentations I.
10.10.10.10.10.10.
ababcc

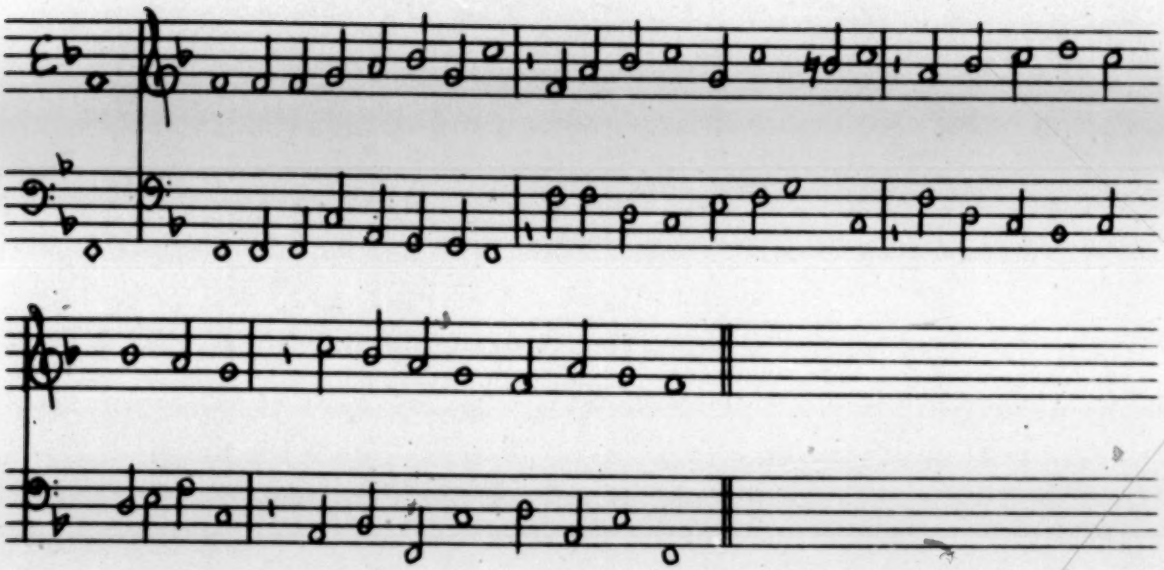

You that like heedlesse Strangers passe along,
As if nought here concerned you to-day; Draw nigh and heare the
saddest Passion Song, That ever you did meet with in your way:
So sad a Story ne're was told before, Nor shall there be the like for evermore.

The first verse of the hymn for Friday before Easter, Song LV, is given with the music. In the original, the words printed with the music were for Lamentations I.

Example 44.

Song XXXI
The Prayer of Habakuk
7.7.7.7.7.7.
ababcc

Example 45.

Song XXXIV
The Song of Angels
L.M.
aabb

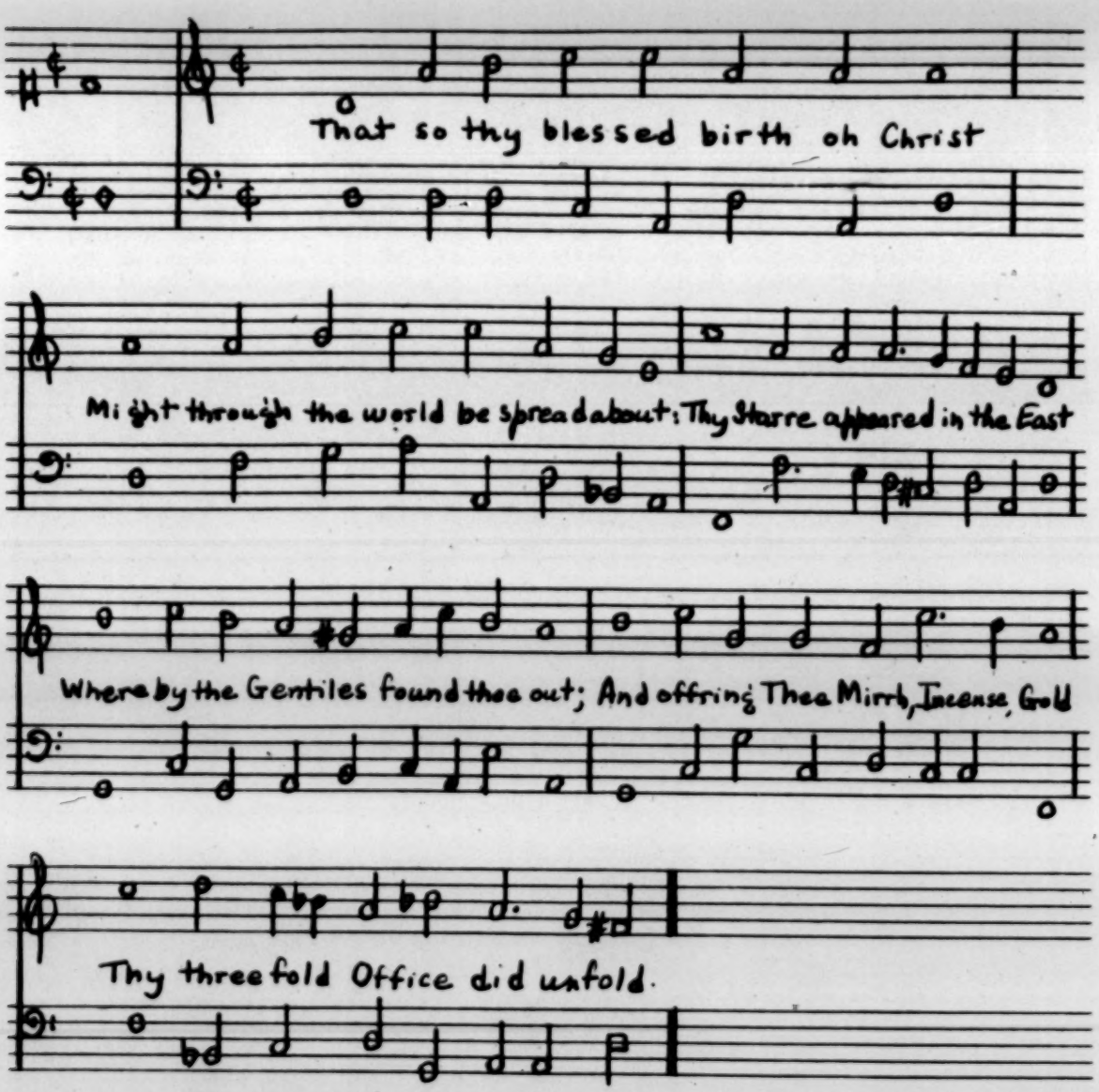


This tune seems to be the basis of two other tunes in the volume. Cf. Song IX and Song XLIIII.

Example 46.

Song XLI
The Song of the three Children
8.8.8.8.8.8.
ababcc

Tune used for Song XLXIX, Twelfe day or the Epiphanie
"That so thy blessed birth, oh Christ"


That so thy blessed birth oh Christ
Might through the world be spread about: Thy Starre appeared in the East
Where by the Gentiles found thee out; And offring Thee Mirrh, Incense, Gold
Thy threefold Office did unfold.

The penultimate note of the upper part should be a crotchet.

Frost states that the last note of the upper part in the

second measure was A in the Christ Church MS.[1] This would make a familiar cadence. In the same manuscript there was B natural as the sixth note from the end in the upper part. The first verse of the hymn for Twelfe Day or the Epiphanie, Song XLXIX, is given with the music. In the original the words printed with the music were for The Song of the three Children.

Twelfe day or the Epiphanie
Sing this as the 41 Song

That so thy blessed birth, oh Christ
Might through the world be spread about:
Thy Starre appeared in the East,
Whereby the Gentiles found thee out;
And offring Thee Mirrh, Incense, Gold,
Thy threefold Office did unfold.

3rd verse
Teares that from true repentance drop,
Instead of Mirrhe present will we:
For Incense, wee will offer up
Our Praiers and Praises unto thee;
And bring for Gold each pious deed
Which doth from saving-faith proceed.

4 verses

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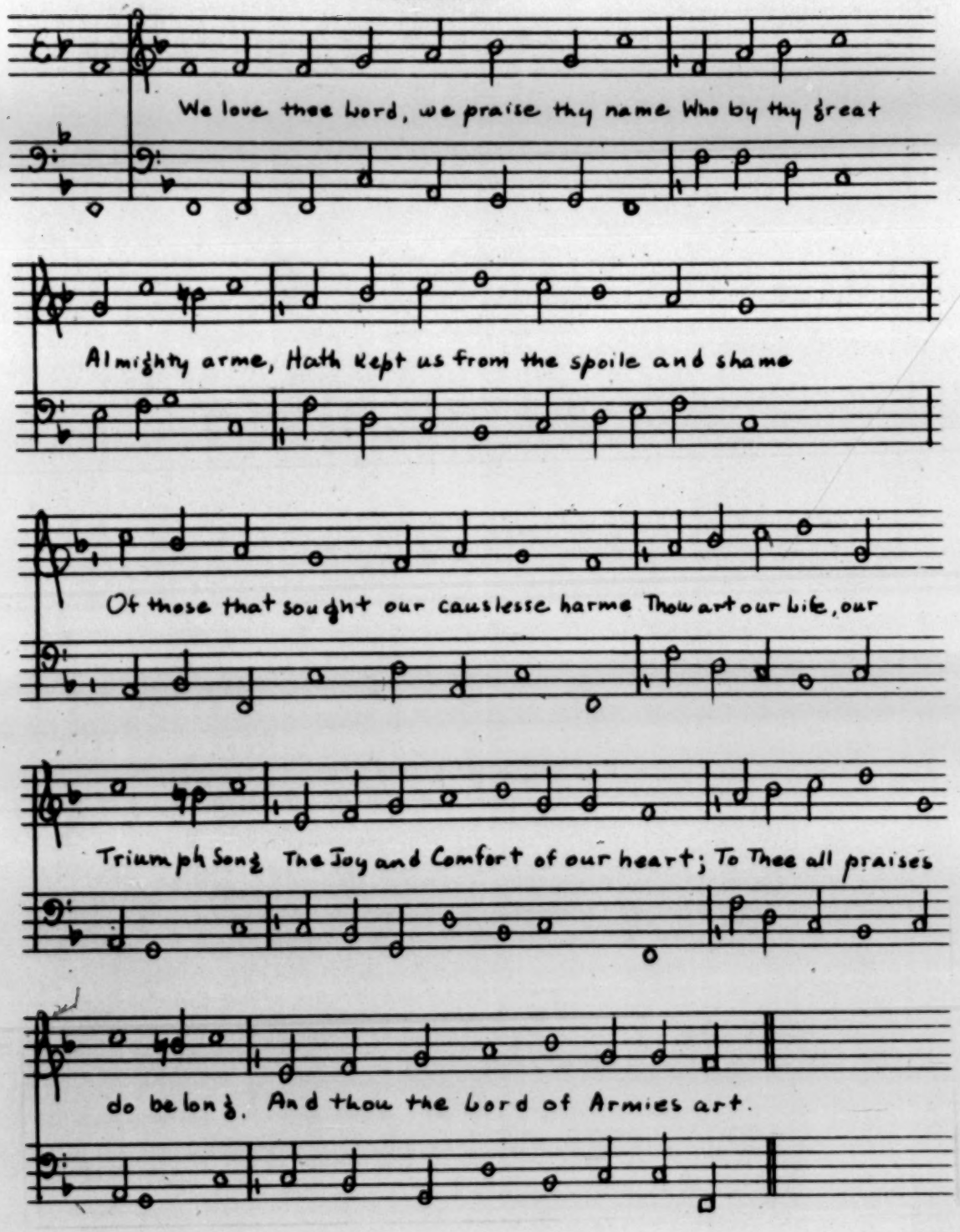
[1]Frost, op. cit., p. 431.

Example 47.

Song XLIIII
Veni Creator
L.M.D.
ababodod


We love thee Lord, we praise thy name Who by thy great
Almighty arme, Hath kept us from the spoile and shame
Of those that sought our causlesse harme Thou art our life, our
Triumph Song The Joy and Comfort of our heart; To Thee all praises
do belong. And thou the Lord of Armies art.

The similarity between this tune and Song XXXIV has already been pointed out. Cf. Song IX and XXXIV. The first verse of the Song for Victorie, Song LXXXVIII, is given with the music. In the original the words printed with the music were for Veni Creator. The tune was indicated to be used for all these hymns.

Song XLVIII, The Circumcision or New Year's Day
"This Day thy flesh, oh Christ did bleed"

Song LI, First Day of Lent
"Thy wondrous Fasting to record"

Song LII, Annunciation of Mary
"Our hearts, Oh blessed God encline"

Song LVI, Easter Day
"This is the Day the Lord hath made"

Song LX, Sunday in generall
"Six daies, oh Lord, the world to make"

Song LXI, St. Andrewes Day
"As blessed Andrew on a day"

Song LXIIII, St. John the Evangelist
"Teach us by his example, Lord"

Song LXV, Innocents day
"That rage wherof the Psalme doth say"

Song LXVI, The conuersion of S. Paul
"A Blest conuersion and a strange"

Song LXVIII, Saint Markes day
"For those blest pen men of thy word"

Song LXX, S. Barnabas
"Thy gifts and graces manifold"

Song LXXIII, S. James his day
"He that his Father had forsooke"

Song LXXV, Saint Matthew
"Why should unchristian censures passe"

Song LXXVI, Saint Michael, and all Angels
"To praise, Oh God, and honour thee"

Song LXXVII, S. Luke
"If those Physitians honour'd be"

Song LXXX, Rogation weeke
"It was thy pleasure, Lord, to say"

Song LXXXVIII, For Victorie
"We love thee Lord, we praise thy name"

Annunciation of Mary
Song LII
Sing as 44 Song

Our hearts, Oh blessed God encline,
Thy true affection to embrace,
And that humilitie of thine
Which for our sake vouchsafed was,
The goodnesse teach us to put on
As with our Nature thou wert clad,
And so to minde what thou hast done,
That we may praise Thee and be glad.

For thou not onely heldst it meet,
To send an Angell from above,
An humble Maide on earth to greet,
And bring the message of thy love.
But, laying (as it were) aside
Those Glories none can comprehend,
(Nor any mortall eyes abide)
Into her Wombe thou didst descend.

Bestow thou also thy respect,
On our despis'd and low degree;
And Lord, oh doe not us neglect,
Though worthy of contempt we be:
But through the Messengers prepare,
And hallow so our hearts, we pray,
That (thou conceived being there)
The fruits of Faith bring forth we may.

Easter Day
Song LVI
Sing as the 44 Song

This is the Day the Lord hath made,
And therein joyful we will be;
For, from the blacke infernall shade,
In triumph backe return'd is He:
And snares of Saten, and of Death,
He hath victoriously undone,
And fast in chaines he bound them hath,
His triumph to attend upon.

5 verses

Sunday in generall
Song LX
Sing this as the 44 Song

Six daies, oh Lord, the world to make,
And set all creatures in aray,
Was all the leasure thou would'st take,
And then did'st rest the seauenth day:
  That day thou therefore hallowed hast,
And rightly by a law divine;
(Which till the end of time shall last)
The seauenth part of Time is thine.

3 verses

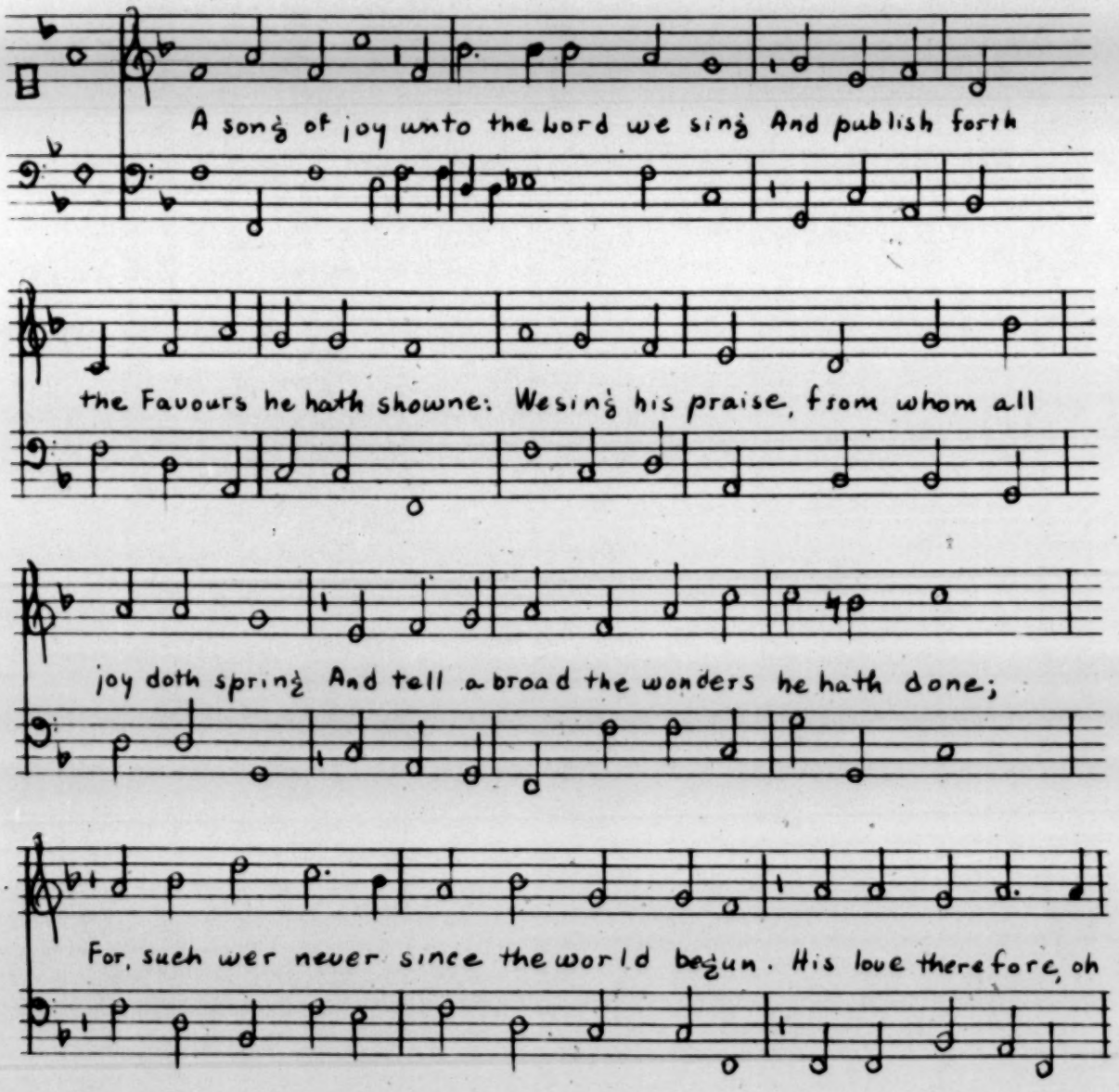
Example 48. Song XLVII

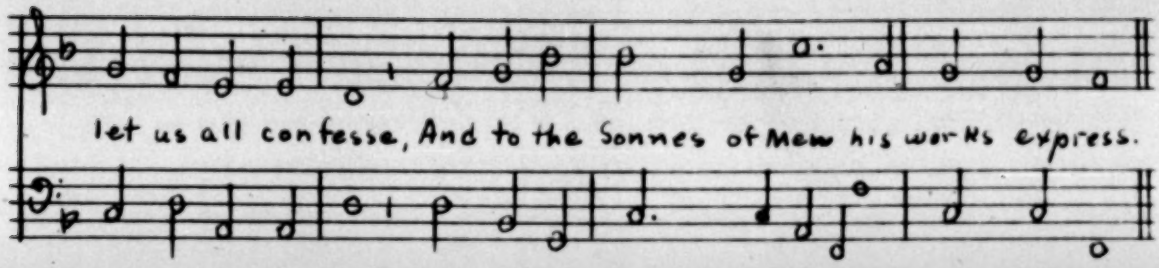
Another for Christmas Day

"A song of joy unto the Lord we sing"

10.10.10.10.10.10.10.

ababbcc

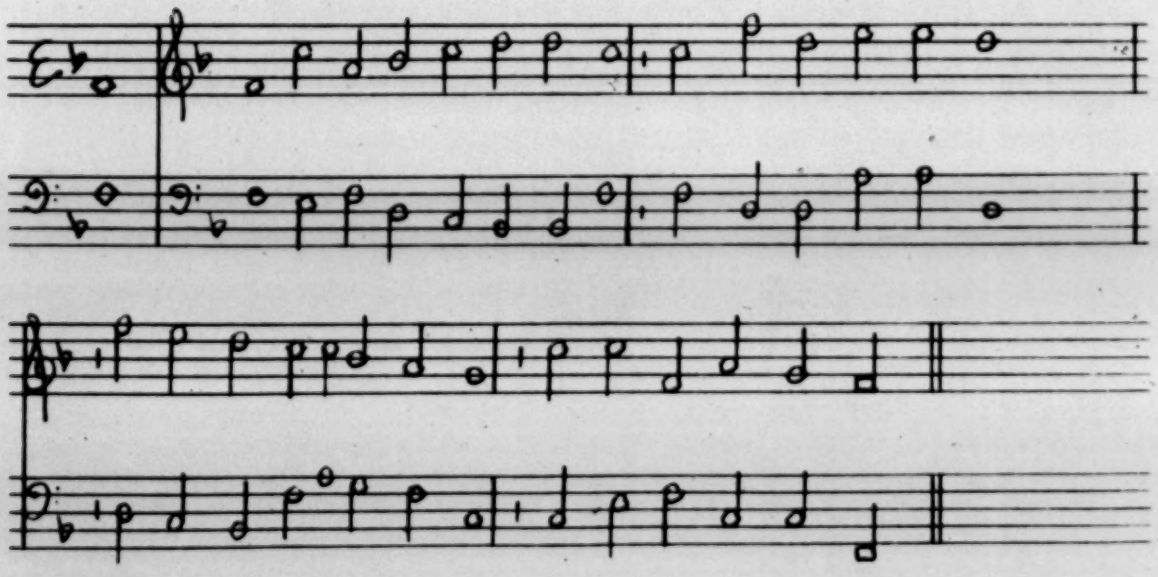

A song of joy unto the Lord we sing And publish forth
the Favours he hath showne: We sing his praise, from whom all
joy doth spring And tell a broad the wonders he hath done;
For, such wer never since the world begun. His love therefore, oh



The A given in the Tudor Church Music edition for the seventh note from the end in the upper part was not shown, nor was it given in the reproduction on Frost.[1]

Example 49.

Song LXVII
S. Matthias
"When one among the Twelve there was"
C.M.D.
ababcdcd



[1]Frost, op. cit., p. 433.

Frost points out that this tune was not original with Gibbons. He locates it in Prys, 1621, where it was used with the first Psalm and named Beatus vir.[1]

Even though the hymnal was highly regarded by James I, and Wither was given privilege of publication for fifty-one years, the book never had widespread use. As was the case with the Parker psalter and the Tallis tunes, this was a regrettable loss to the church music of the period. The preface to the versified psalms that Wither published in the Netherlands in 1632 bears out the belief that the hymns had not been well received. If they had been, the author would have had every reason to expect acceptance of the psalter, but here in the preface he wrote:

> If I have pleased my Readers, I am glad: if not: Yet, I am glad, I have honestly endeavored it. And, (being assured my labour shall not all be lost) I will sing and be merry, by my selfe, in the Use of the Translation, until others please to sing it with me.

The tunes were not permanently lost, however, and Song XXXIV was used by Playford in his psalter of 1671. He placed it with Psalm CIV. More recently, The English Hymnal, 1906, Vaughan Williams, editor, made use of the tunes.

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[1]Frost, op. cit., p. 406 and p. 421.

Song I is found as No. 302 "And now O Father mindful." It is in the key of G, shortened into six lines of ten syllables instead of eight, and the bass line filled in with passing tones at the end. The same tune is used as No. 384, "Eternal ruler of the ceaseless round." Both are late nineteenth century hymns. Song IIII is shortened, transposed to the key of c minor and modulating to E flat, in No. 113, "Lord, when thy kingdom comes." Tennyson's "Strong Son of God" is sung to Song V, and is No. 483. Song XIII is used twice. Once it is in the Key of G; the second time, like the original. No. 314 "Holy Jesus! God of love" by Parnell (1679-1717), and No. 413 "Jesu, grant me this I pray," a seventeenth century hymn translated by Baker, are the hymns coupled with the tune. No. 357 is Song XVIII transposed into e minor, and used with "Lord Jesu, who at Lazarus' tomb." No. 442, "My Lord, my life, my love," a hymn based on one by Watts, is sung to Song XX in the key of b minor. No. 438 is a translation of a twelfth century Latin hymn, "Love of the Father," and is sung to Song XXII. Song XXIIII is found twice. It is used first with "O Word immortal of eternal God," an early Latin hymn, and is No. 325. No. 430 has the same tune with the words of the nineteenth century hymn "Lighten the darkness." In both cases the tune is shortened to four lines. Song XXXIV is altered rhythmically in the bass line and joined with Wesley's hymn "Forth in thy name" as No. 259, and with Bonar's "Go, labour on" as No. 556.

Song XLVI, which is the same as Song XLVII, Example 48,[1] is used in shortened form with the late nineteenth century hymn "Peace, perfect peace" for No. 468. The same tune is placed with the early English hymn of Phineas Fletcher, "Drop, drop, slow tears" and is No. 98. Song LXVII is used in this hymnal and incorrectly attributed to Gibbons.

The Hymnal, 1940, of the Episcopal Church in the United States uses Song I, XIII, XXII, XXXIIII, XLVI, LXVII. They appear as No. 470, "Where is death's sting," Godfrey Bradby, 1929; No. 451, "Lord, forever at thy side," James Montgomery, 1819; No. 433, "Lead us, O Father," William Burleigh, 1868; No. 573, "Go, labor on!", Horatius Bonar, 1843; No. 69, "Drop, drop, slow tears," Phineas Fletcher, 1633; again here, Song LXVII is incorrectly ascribed to Gibbons. It is No. 404 and the hymn is "My God, accept my heart" by Matthew Bridges, 1848.

The Gibbons tunes are also found in Hymns Ancient and Modern, 1904.

A chart of some of the features of the construction of the Gibbons tunes follows.

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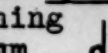
[1]Frost, op. cit., p. 433. S.T.C. 25908 agrees in setting this tune to Song XLVII; S.T.C. 25909 sets it to Song XLVI. However there is a long meter chorus for Song XLVI which is not provided for by the tune.

Gibbons Tunes

	1st	3rd	4th	5th	9th	13th	14th
Mode	XI	I	I	IX	XI	XI	XI
Meter	8-10s	C.M.D.	6-10s	L.M.	6-8s	6-7s	L.M.D.
Treble moved							
2nd	36	27	32	13	30	34	32
m3rd	4	7	6	3	2	1	4
M3rd	1	2	3	2	2	3	2
4th	12	2	11	4	4	0	1
5th	2	2	0	3	1	1	2
rep.	*17-1	8	1	2	3	3	8
Bass moved							
2nd up	10	9	8	5	8	8	7
2nd down	23	13	10	4	10	7	12
3rd up	2	2	0	0	1	0	0
3rd down	8	2	1	3	7	4	9
4th up							
5th down	10	13	5	12	5	9	10
4th down							
5th up	6	6	6	1	6	4	2
rep.	15	*6-1	*7-2	3	6	4	9
Extent of							
treble	M9th	P8ve	m10th	P8ve	m7th	P8ve	m7th
bass	P8ve	M10th	11th	P8ve	M9th	M9th	P8ve
Largest leap in							
treble	8ve	5th	4th	5th	4th	5th	5th
bass	5th	8ve	8ve	5th	5th	5th	5th
Highest note							
in treble	d″	d″	f″	g″	d″	f″	e flat″
Lowest note							
in bass	F	F	F	A	F	F	F
Stepwise down							
in bass	span of 6th	9th	10th	2nd	3rd	3rd	3rd
Beginning rhythm	♩ ♪ ♪	♩ ♪ ♪	♩ ♪ ♪	♩ ♪ ♪	♪ ♪ ♪	♩ ♪	♩ ♪ ♪
**melody	2 rep.	rep.	4th u.	2 rep.	2 rep.	2nd u.	rep.
Chords (implied)							
root pos.	63	49	47	30	42	35	46
$\frac{6}{3}$	12	6	9	3	5	6	9
$\frac{6}{4}$	2	1	0	1	2	0	0
7th	1	0	0	0	0	0	0
Dissonance							
sus.	3	1	0	2	2	0	0
p.t.	3	0	7	1	1	4	0
cam.	0	0	0	0	0	1	1

* Second figure indicates octave leap.
** rep. = repetition, u. = up.

Gibbons Tunes (cont'd)

	18th	20th	22nd	24th	31st	34th
Mode	I	IX	XI	I	I	XI
Meter	8.8.6.D.	S.M.	8-10s	6-10s	6-7s	L.M.
Treble moved						
2nd	22	14	17	34	16	20
m3rd	4	3	3	3	7	1
M3rd	3	0	2	0	0	2
4th	4	1	6	2	6	3
5th	0	1	3	0	0	0
rep.	5	3	4	15	7	2
Bass moved						
2nd up	9	8	11	8	2	8
2nd down	3	2	5	14	16	5
3rd up	1	2	0	0	0	2
3rd down	6	4	5	2	2	3
4th up						
5th down	11	5	4	9	5	2
4th down						
5th up	6	1	3	7	5	5
rep.	*5-2	1	4	*13-1	6	4
Extent of						
treble	P8ve	m6th	m7th	m7th	P8ve	M6th
bass	M9th	M10th	M9th	M10th	M10th	M9th
Largest leap in						
treble	4th	5th	5th	4th	4th	4th
bass	8ve	5th	5th	8ve	5th	5th
Highest note						
in treble	f″	f″	e″	f″	d″	d″
Lowest note						
in bass	F	F	F	G	F	F
Stepwise down						
inbass	span of 2nd	3rd	3rd	6th	6th	3rd
Beginning rhythm						
**melody	rep.	rep.	rep.	rep.	4th u.	2 rep.
Chords (implied)						
root pos.	38	18	31	55	30	27
$\frac{6}{3}$	4	6	6	3	10	5
$\frac{6}{4}$	1	2	2	1	2	1
7th	1	0	1	0	2	0
Dissonance						
sus.	1	1	1	1	4	1
p.t.	2	0	2	2	3	1
cam.	0	0	0	0	0	0

* Second figure indicates octave leap.
** rep. = repetition, u. = up.

Gibbons Tunes (cont'd)

	41st	44th	47th	67th
Mode	I	XI	XI	XI
Meter	6-8s	L.M.D.	7-10s	C.M.
Treble moved				
2nd	28	30	32	14
m3rd	5	2	8	2
M3rd	0	2	6	1
4th	1	4	4	1
5th	2	1	2	2
rep.	8	3	11	4
Bass moved				
2nd up	10	12	8	2
2nd down	6	13	6	7
3rd up	1	2	1	2
3rd down	3	11	13	2
4th up				
5th down	12	7	10	2
4th down				
5th up	5	6	11	5
rep.	*6-2	5	*16-5	4
Extent of				
treble	P8ve	m7th	M9th	P8ve
bass	M10th	M9th	M9th	M10th
Largest leap in				
treble	5th	5th	4th	5th
bass	8ve	5th	8ve	5th
Highest note				
in treble	d″	d″	d″	f″
Lowest note				
in bass	F	F	F	F
Stepwise down				
in bass	span of 2nd	3rd	3rd	3rd
Beginning				
rhythm	odd	odd	odd	odd
**melody	5th u.	2 rep.	3rd u.	5th u.
Chords (implied)				
root pos.	40	54	57	24
$^{9}_{3}$	4	7	11	4
$^{6}_{4}$	0	3	1	0
7th	0	0	1	0
Dissonance				
sus.	0	3	1	0
p.t.	5	1	1	1
cam.	0	0	0	0

* second figure indicates octave leap.
** rep. = repetition, u. = up.

A comparison of this chart with the one for the Tallis tunes of the mid-sixteenth century shows how the feeling for major/minor tonality had progressed. The dorian, aeolian, and ionian modes, usually in their transposed range here, are used to the exclusion of the other modes; the dorian resembles the aeolian except for the distinguishing feature of the notes chosen for the closes. Tallis used eight ecclesiastical modes.

In the treble of the Gibbons tunes, the phrase endings are nearly always on one, two, or five. Only seventeen per cent of them fall on other degrees. In Tallis, a little more than a third of the phrases of the principal melodic line found in the tenor close on three, four, or seven. When the phrase ends on one, Tallis places the same note in the bass. The only exception to this is in the third tune when he uses a fifth below it. Gibbons also closes with an octave between treble and bass when one is the last note of a phrase. The two exceptions use a third below it. With the second degree as the phrase ending, the bass is either a fifth or octave below it in the Tallis tunes. Gibbons almost invariably uses a fifth. Under the fifth degree, Tallis uses either a fifth or octave; Gibbons, a fifth, octave, or third.

In both sets of tunes stepwise motion in the melody is predominant but Tallis uses repetition much more than Gibbons. In the bass line, Gibbons favors a descending third to the

ascending third. The opposite is true in three of the Tallis tunes. Repetition in the bass part is much more frequent in Tallis than in Gibbons.

Both sets of tunes are very singable and the fact that they both keep the melody within a tenth (Tallis never more than a ninth) contributes to the ease with which untrained voices can participate in their performance. However, the range is definitely higher in the Gibbons.

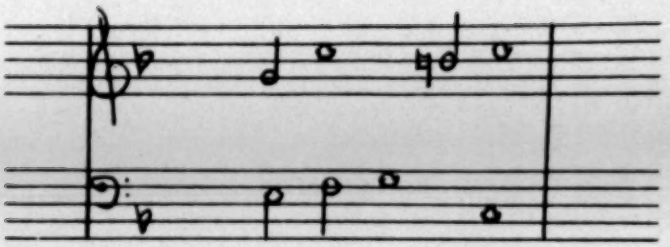
Repetition, especially two repetitions, characterize the beginning of the Gibbons tunes. The rhythmic pattern of a semibreve followed by two minims is used for the first three notes in eleven of the sixteen tunes.

The $\frac{6}{4}$ chord and seventh chords are used more frequently in the Gibbons. There is a seventh chord on the fourth degree with an unprepared seventh in Song XVIII. There is a seventh chord on the fifth degree where the seventh does not enter as a passing tone but sounds simultaneously with the bass in Song XLII. This has been changed in the Tudor Church Music edition of the tunes.

The 4-3 suspension is the favored one in the Gibbons tunes and found most often in the cadence. Two 7-6 suspensions are used in Song XXXI, and in Song I there is a suspension which resolves as the bass moves.

A cadence which involves similar motion to a fifth between treble and bass with the treble leaping is used often

enough to justify notice. It appears in Song XXXIV in this fashion.



The use of three and four consecutive thirds between outer parts and the long scale like passages in the bass are two other features which distinguish the Gibbons writing from that of Tallis.

This volume of hymns was not the sole contribution to hymnology made by George Wither. Julian's Dictionary of Hymnology lists seven other works[1] but this one is the most important in the development of the hymn in England. It was his first volume to contain original hymns. It was the only volume that contained a large number of original hymns and original tunes written especially for the hymns. It gives proof in the heading to the hymn to be used during communion, that hymns were sung during the service in the Anglican church.

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[1]Julian, op. cit., p. 1290. Exercises Upon the First Psalme, 1620; Paraphrase on the Creed and the Lord's Prayer, 1620; The Songs of the Old Testament, 1621; The Psalmes of David, 1632; A Collection of Emblems, 1635; Halelviah; or Britains Second Remembrancer, 1641; Three Graines of Spiritual Frankencense infused into Three Hymns of Praise, 1651.

The music by Gibbons shows hymn tunes in the style of the music of the period, written by one of its ablest composers of religious music.

It would be unfair to claim that musically the Tallis tunes are superior to those of Gibbons, or conversely that Gibbons work is better than that of Tallis. Between the time of Tallis and that of Gibbons, there had been a change in both style and feeling. The mysticism inherent in the modal music was replaced by an objective, less subtle expression of religious feeling in the new tonality. Both composers contributed hymn tunes of the highest order in the style of the period.

George Wither contributed many more hymns during his life time besides those found in the 1623 publication with the tunes by Gibbons. There were 233 hymns in his Halelviah or Britains Second Remembrancer published in 1641. No tunes were printed. In the preface Wither said:

> They may be sung to the common Tunes of the Psalmes, and such other, as are wel known; to which, I have directed my Reader, not to confine him to such Tunes; but that he may have those, untill he be provided of such as may be more proper: which, perchance, may by some devout musician, be hereafter prepared.

No reference was made to the tunes by Orlando Gibbons from the 1623 volume.

The book was divided into three parts: Hymns Occasional, Hymns Temporary, and Hymns Personall. No occasion was overlooked in the first section. A hymn was provided to be

sung "whilst we are washing" (No. VI), "When we put on our apparell" (No. IV), "when we put off our apparell" (No. XIX), "when we cannot sleep" (No. XX), "for a house-warming" (No. XLIII), "when we ride for pleasure" (No. XXII), etc. The second section provided a hymn for each day of the week, and beginning with the twenty-fifth hymn supplied many appropriate for the different seasons and special days of the church year. There was repetition here. Some exact and some slightly altered versions of the hymns published with the Gibbons tunes appeared again. The third part included very personal hymns. For example the twenty-seventh was "For a Widower, or Widow deprived of a loving yoke-fellow." This was followed immediately by a hymn "For a Widower, or Widow delivered from a troublesome Yoke-fellow."

Throughout the volume Wither claimed to be the author of all of the hymns. However, William Austin (1587-1634), is given as the writer of "Sweet baby, sleep!" and "What helps it those, Who skill in song have found" in the Oxford Book of Christian Verse.[1] These are No. L in Part One, and No. XXXVIII in Part Three of Wither's book, with no mention of William Austin. This, of course, leads one to speculate how many more of the hymns may have been written by other poets.

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[1]Lord David Cecil (ed.), The Oxford Book of Christian Verse, Oxford, 1940, pp. 116-119.

The first lines of all of the poems in Halelviah which met the requirements of the definition of hymn as given for this research, appear in the index of first lines at the end of this paper. The name of the tune suggested by Wither is given with each.

CHAPTER VII

JOHN PLAYFORD'S PUBLICATIONS OF HYMNS

The Civil War broke out in 1642 and amid the political and religious turmoil which resulted, there were no new publications of hymns. The Free Church was in control during the reign of Cromwell and this was the group that limited their religious music to the metrical psalms, sung unaccompanied. Original hymns had no place in their service of worship. When Charles II was restored to the throne and the Anglicans became the powerful, policy making group, the way was cleared for a renewal of congregational singing of better quality, and the use of hymns.

The Earl of Selborne, in his book Hymns Their History and Development, cites two changes made when the Prayer Book was revised after the Restoration.[1]

> In England two changes bearing on church hymnody were made, upon the revision of the Prayer-book after the Restoration, in 1661-1662. One was the addition of a shorter form of the Veni Creator. The other, and more important, was the insertion of the rubric after the third Collect at Morning and Evening Prayer: 'In quires and places where they sing, here followeth the Anthem.' By this rubric, synodical and parliamentary authority was given for the interruption, . . . of the prescribed order . . . by singing an anthem. . . . Those actually used . . . were, from the first, hymns

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[1]Roundell Palmer, Earl of Selbourne, Hymns Their History and Development, London, 1892, pp. 151-152.

> in verse, as well as unmetrical passages of Scripture. . . . The word 'anthem' had no technical significance which could be an obstacle to the use under this rubric of metrical hymns.

Here again is evidence that freely composed hymns were not unknown in the English church before the eighteenth century. The kind of hymn that was used for congregational singing is found in John Playford's Psalms and Hymns, 1671.

John Playford (1623-c. 1686), was a music publisher of considerable importance during the mid-seventeenth century. In addition to printing music, he was actively and sincerely interested in helping to restore congregational singing to the level it had reached before the time of the Commonwealth. In 1671 he published Psalms and Hymns in Solemn Music and the preface said that even the number of "church tunes" used had become small and were badly sung.

This publication was not Playford's first. He had come to London as a bookseller by 1648, and published The English Dancing Master in November of 1650. Numerous other publications of his own followed, as well as nearly all of the music published in England during the time that he conducted his business. He was clerk to the Temple Church and mentioned in the 1671 edition of Psalms and Hymns that many of the other clerks were sadly lacking in musical qualifications. The complete title of the book was Psalms & Hymns in Solemn Musick of Four Parts On the Common Tunes to the Psalms in Metre: Used in Parish-Churches. Also Six Hymns

for One Voyce to the Organ. For God is King of all the Earth, Sing ye Praises with Understanding, Psal.47.7. By John Playford. London, Printed by W. Godbid for J. Playford, at his Shop in the Inner-Temple. 1671. In the center of the page was a large picture of David playing on his harp and around the edge were four canons, all signed J.P. Opposite the title page was A Hymn on the Divine Use of Musick, a hymn which he used in several subsequent books but in altered form. The 1671 version is found on p. 236 following. No music was printed with it in this edition although there was a note at the bottom of the page saying that "This was composed to Musick for Three Voyces, by Mr. John Jenkins."

The dedication was to the Dean of St. Paul's Cathedral, William Sancroft, and it concluded with the statement that all the music was by Playford; "His Compositions of Solemn Musick of Fovr Parts to Psalms and Hymns."

Playford's preface to the book was in defense and praise of singing in the church service. He mentioned hymn singing especially.

> Comenius saith, the Bohemian Churches have above 700 Hymns in use, besides the Psalms of David. And now (God be praised) it is restored to its former splendor and use, in these our Churches of England.

He then gave a very brief history of psalm singing, pointing out that the practice started in Geneva. In England, he said, Thomas Sternhold and John Hopkins and Whitingham were mainly responsible for the versified psalms.

They were "men whose Piety exceeded their Poetry: Yet such as it was, it was ranked with the best English Poesie at that time." When the psalms were first used in England in this way, he stated that they were sung before Morning and Evening Services, and before and after Sermons.

> And it still continued in our Churches, but not with that Reverence and Estimation as formerly: some not affecting the Translation, others not liking the Musick; both, I must confess, need Reforming. Those many Tunes formerly used . . . are not Inferiour to any Tunes used in Forreign Churches: But at this day the Best . . . are lost, and out of use . . . nor must we expect it otherwayes, when in and about this great City is but few Parish Clerks to be found that have either Ear or Understanding to Set one of these Tunes Musically as it ought to be. It having been a Custom during the late Wars, and since, to Chuse men in such places, more for their Poverty than Skill and Ability.

The preface continued with the hope that better qualified men would be chosen for these positions. He then quoted a hymn by Mr. George Herbert, "Let all the World, in ev'ry corner sing." The second verse:

> The Church with Psalms must shout,
> No Door can keep them out,
> But above all, the heart
> Must bear the chiefest part

Concerning the music to be used with the hymns and psalms, he noted that there were forty-seven tunes, long and short. The Common tunes were all in the Tenor, as convenient to be sung to an Organ, Lute, or Viol.

> And to have this Musick more full and solemn,
> I have Compos'd to them two other Parts, viz.
> two Contratenors. All Four Parts moving
> together, being Composed to mens Voyces, and each
> Part in such a Compass of Notes as may be performed

> with ordinary Voyces: And in such places where there is Treble Voyces, those may sing the Tenor or Common Tunes.

The names of many of the authors of the psalm versions were given but most of the hymns, Playford said, were collected from an "unknown author." Fourteen of them were from Devotions. In the Antient Way of Offices by John Austin (1613-1669) and published first in 1668. An indication of those which Austin wrote has been made with the hymns on pp. 199-230 following. It would be interesting to know if the authorship of the hymns were discovered and whether the religious beliefs of John Austin, who was a Roman Catholic, could have been a contributing factor to the decision to omit the hymns from the next Playford publication of psalms and hymns in 1677. A hymn by Francis Quarles (1592-1644), and one by George Herbert (1593-1633), were also printed in the 1671 Playford.

Following the list of writers who contributed psalm versions to the book came an index of the first phrases of the tunes. Common meter tunes were grouped together, then long meter tunes, and finally "Long Tunes, or Eight Line Tunes."

In the main body of the volume, each tune was arranged first for two parts, Tenor and Bassvs. The words of the hymn followed and then the Altvs, Contratenor, and Bassvs; each part separately. The book opened with canticles and hymns. The psalms followed, and there were fourteen hymns

interspersed among them, always to be sung with the same tune as the psalm with which they appeared. At the end of the book there were six songs for solo voice; three based on psalms and two freely composed hymns, and the last a metrical version of the Dies Irae. As the two hymns were not intended for congregational singing, the music is not reproduced here, but the words are given. The contents of the book follows.

Veni Creator (two versions)
Te Deum
Magnificat
  A Hymn for Sunday: "Behold we come, dear Lord" Austin
Nunc Dimittis
  A Hymn: "My God, had I my breath from thee" Austin

Psalms

After Psalm iv
  A Hymn to this Tune: "Why do we seek Felicitie" Austin
After Psalm xxiii
  A Hymn to this Tune: "O Lord my Saviour and support"
After Psalm xxv
  A Hymn to this Tune: "Let others take their course" Austin
  Another Hymn: "And do we then believe" Austin
After Psalm xliii
  A Hymn to this Tune: "Blessed, O Lord, be thy wise grace" Austin
After Psalm lxxxiv
  A Hymn to this Tune: "Lord, who shall dwell above with thee" Austin
After Psalm civ
  A Hymn to this Tune: "Open thine eyes, my soul and see" Austin
  A Hymn to the Holy Ghost. To this Tune: "Come Holy Spirit, come and breath"
After Psalm cxii
  The Lord's Prayer. To this Tune.
After Psalm cxxv
  The Ten Commandments. To this Tune.
  A Prayer after the Ten Commandments
  A Hymn to this Tune: "My God, to thee our selves

we owe" Austin
After Psalm cxxx
An Hymn: "Now, my soul, the day is gone" Austin
After Psalm cxli
A Hymn for Morning: "Come let's adore the gracious hand" Austin
After Psalm cxlv
An Hymn: "Lord, we again lift up our eyes" Austin
After Psalm cxlvi
A Hymn: "Fain would my thoughts fly up to thee" Austin
After Psalm cxlviii
A Hymn to this tune: "Praise to our God proclaim"
A Hymn for Good Friday: "See sinful soul thy Sav'ours suffering see" W. Stroud

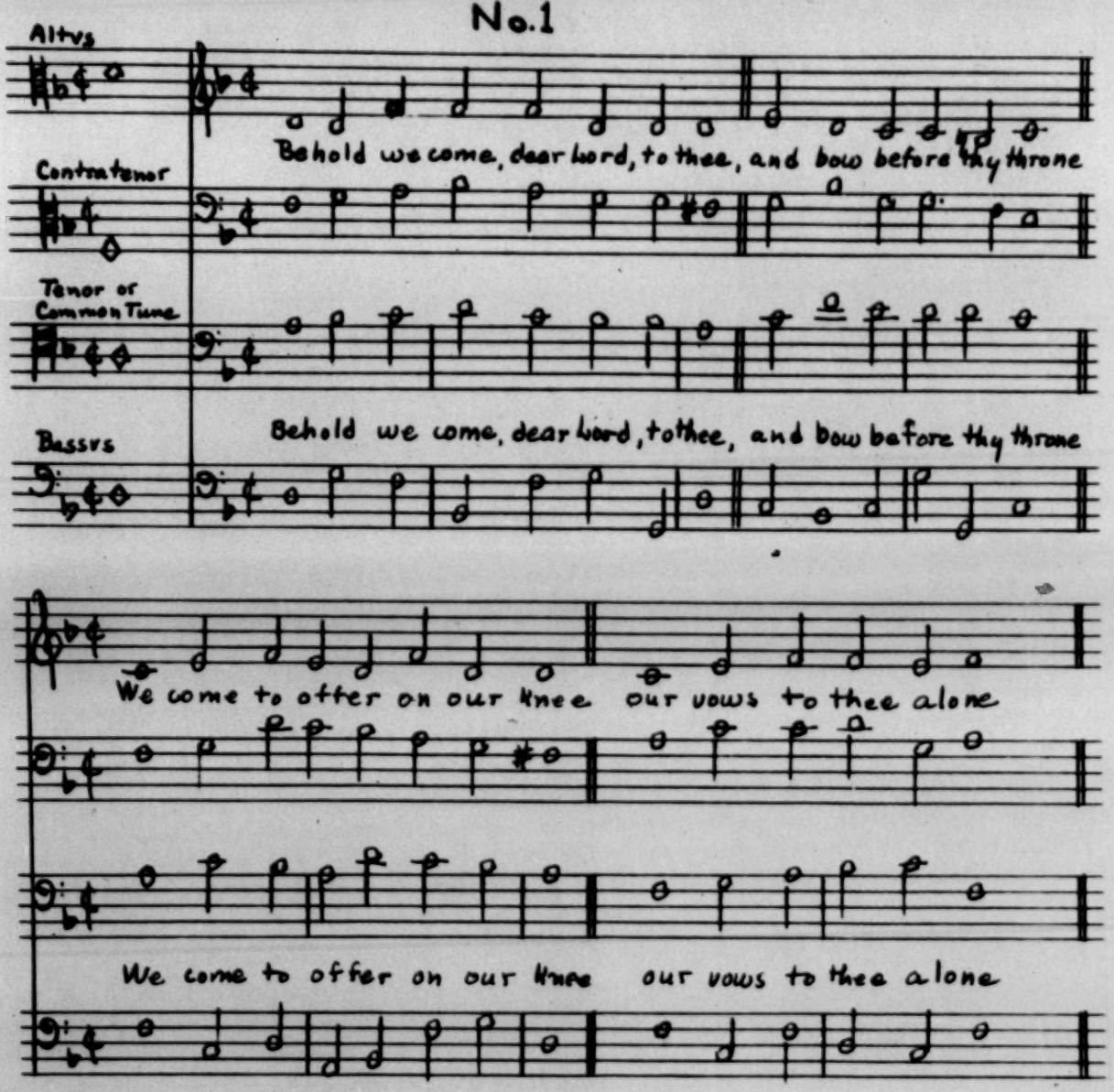
Six Songs
2) On a quiet Conscience "Close thine eyes and sleep secure" Francis Quarles
3) The Altar, by Mr. George Herbert. "A Broken Altar Lord thy servant rears"
4) On the Judgment day. "Ah, silly soul! what wilt thou say" Dies Irae

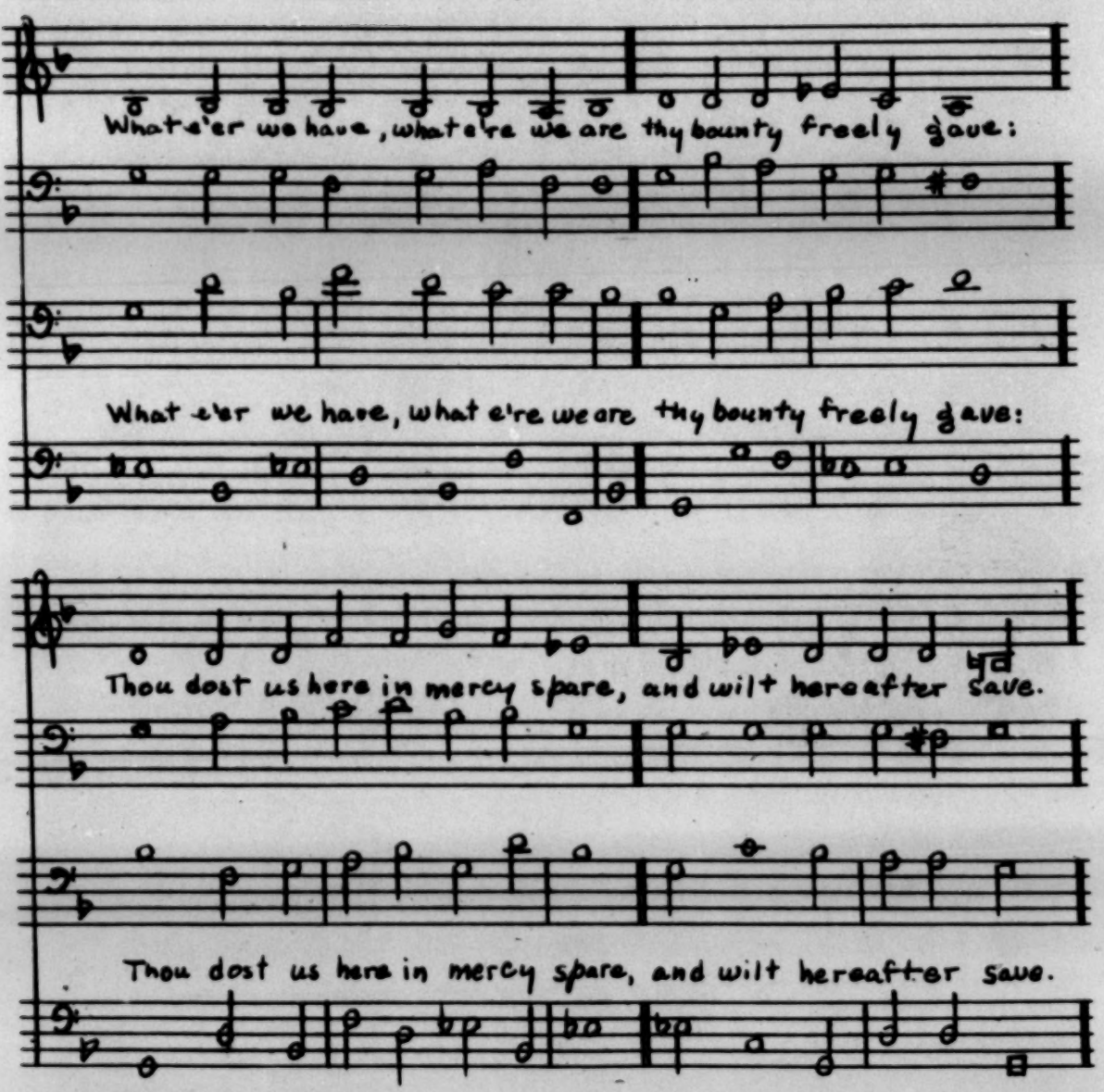
Gloria Patri by Benjamin Rogers

All of the hymns and tunes to which they were sung are reproduced here. The bar lines are shown in tenor and bassvs as they appeared when the two parts were printed together. The Altvs and Contratenor were printed separately and have been placed above the Tenor and Bassvs here to facilitate reading. The same sign was used for either sharp or natural in the original but has not been retained in this reproduction.

Example 50. An Hymn for Sunday
"Behold we come, dear Lord, to thee"
C.M.
abab

John Playford, Psalms and Hymns, 1671, pp. 6-7.
Wing S.T.C. 2498


No.1
Altvs
Behold we come, dear Lord, to thee, and bow before thy throne
Contratenor
Tenor or Common Tune
Bassvs
Behold we come, dear Lord, to thee, and bow before thy throne
We come to offer on our knee our vows to thee alone
We come to offer on our knee our vows to thee alone


What-e'er we have, what e're we are thy bounty freely gave:
What-e'er we have, what e're we are thy bounty freely gave:
Thou dost us here in mercy spare, and wilt hereafter save.
Thou dost us here in mercy spare, and wilt hereafter save.

Tune was used with Magnificat in English psalter, 1560.[1]

Rhythm is altered.

---

[1]Frost, op. cit., p. 57.

An Hymn for Sunday[1]

Behold we come, dear Lord, to thee,
  and bow before thy throne:
We come to offer on our knee
  our vows to thee alone.

Whate'er we have, whate'r we are
  thy bounty freely gave:
Thou dost us here in mercy spare,
  and wilt hereafter save.

But O! can all our store afford
  no better gifts for thee?
Thus we confess thy riches, Lord,
  and thus our poverty.

'Tis not our tongue or knee can pay
  the mighty debt we owe:
Far more we should than we can say,
  far lower than we bow.

Come then, my soul, bring all thy pow'rs,
  and grieve thou hast no more:
Bring ev'ry day thy choicest hours,
  and thy greet God adore.

And above all, prepare thy heart
  on this his own blest Day,
In its sweet task to bear thy part,
  and Sing, and Love, and Pray.

Gloria Patri

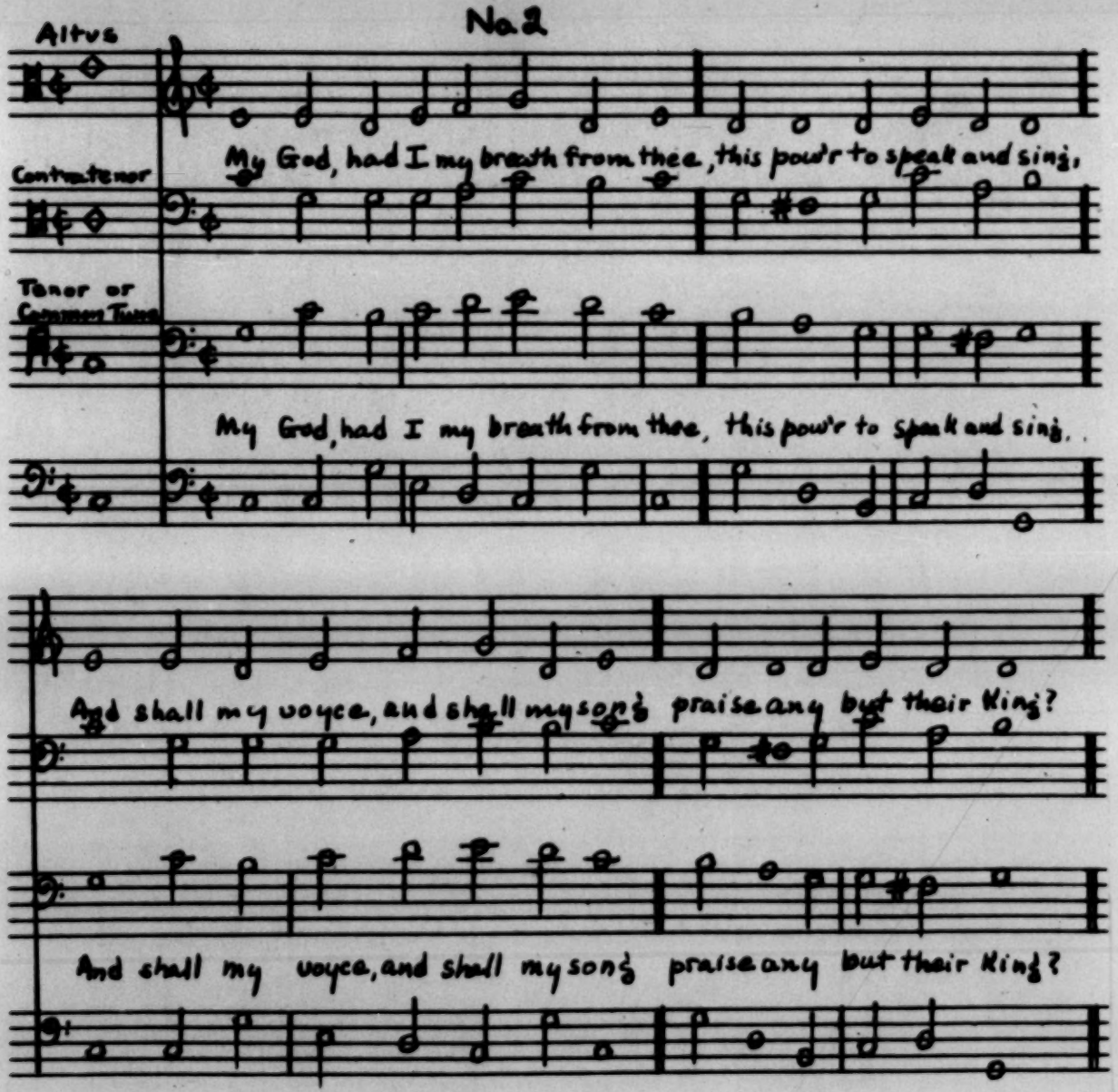
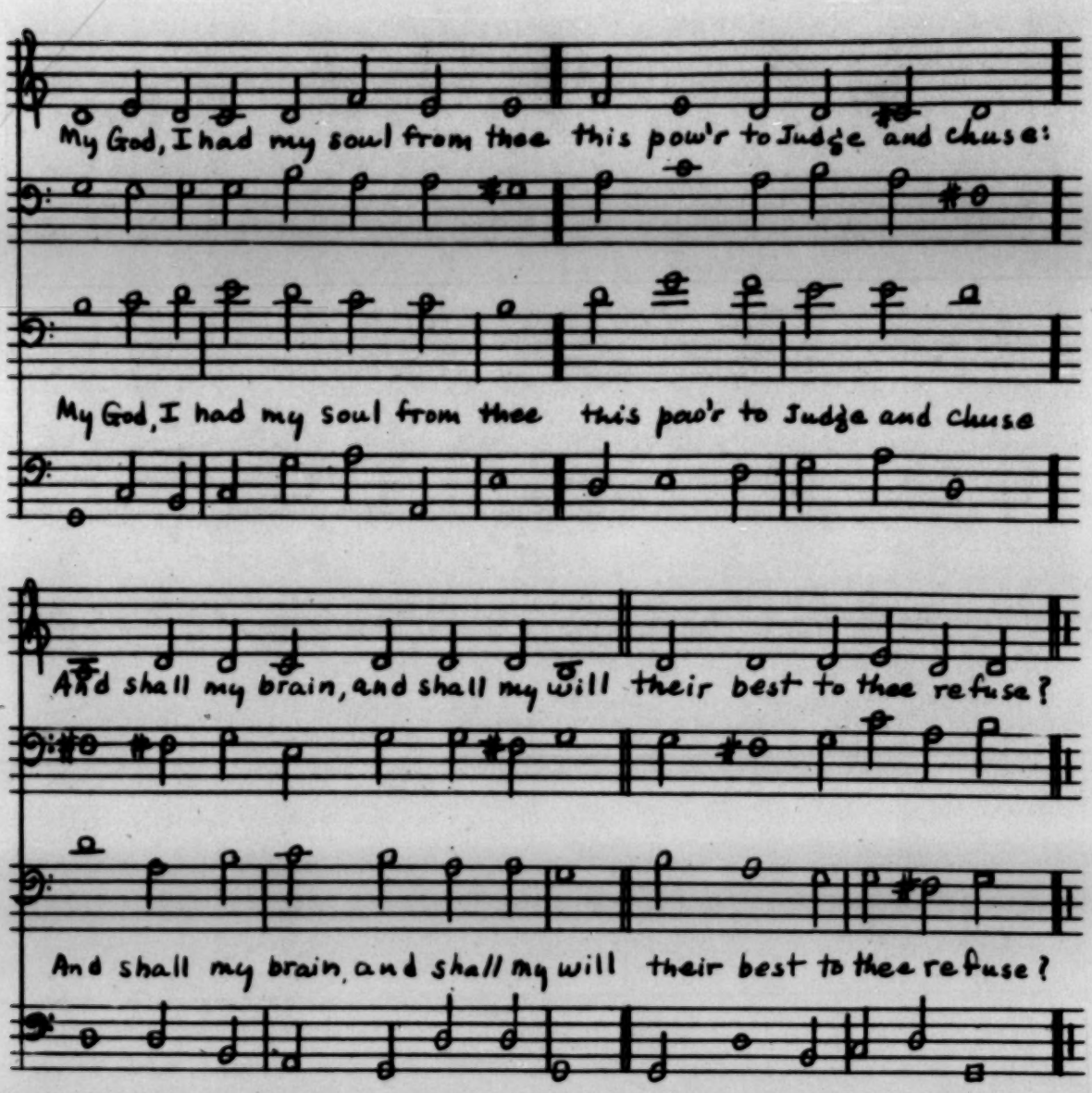
To God the Father, and the Son,
  and Holy Ghost therefore:
Eternal Honour let be done
  henceforth for evermore.

---

[1]John Austin, Dvts., No. I for Sunday at Matins.

Example 51. A Hymn
"My God, had I my breath from thee"
C.M.D.
abcbdefe

John Playford, Psalms and Hymns, 1671, pp. 8-9.
Wing S.T.C. 2498


No. 2
Altus
Contratenor
Tenor or Common Tune
My God, had I my breath from thee, this pow'r to speak and sing,
My God, had I my breath from thee, this pow'r to speak and sing,
And shall my voyce, and shall my son̄s praise any but their King?
And shall my voyce, and shall my son̄s praise any but their King?

My God, I had my soul from thee this pow'r to Judge and chuse:
My God, I had my soul from thee this pow'r to Judge and chuse
And shall my brain, and shall my will their best to thee refuse?
And shall my brain, and shall my will their best to thee refuse?

Tune was used with Psalm XIX in the Anglo-Genevan Psalter of 1556 and associated with the Nunc Dimittis in succeeding English psalters. The F's were not sharped in the 1556 version and the ending has been changed.[1]

---

[1]Frost, op. cit., p. 83.

A leger line was used above the tenor staff for G, with the word "pow'r." The stem for the altvs note F in the same measure had been added by hand in ink.

A Hymn[1]

My God, had I my breath from thee,
this pow'r to speak and sing,
And shall my voyce, and shall my song
praise any but their King?
My God, I had my soul from thee
this pow'r to judge and chuse:
And shall my brain, and shall my will
their best to thee refuse?

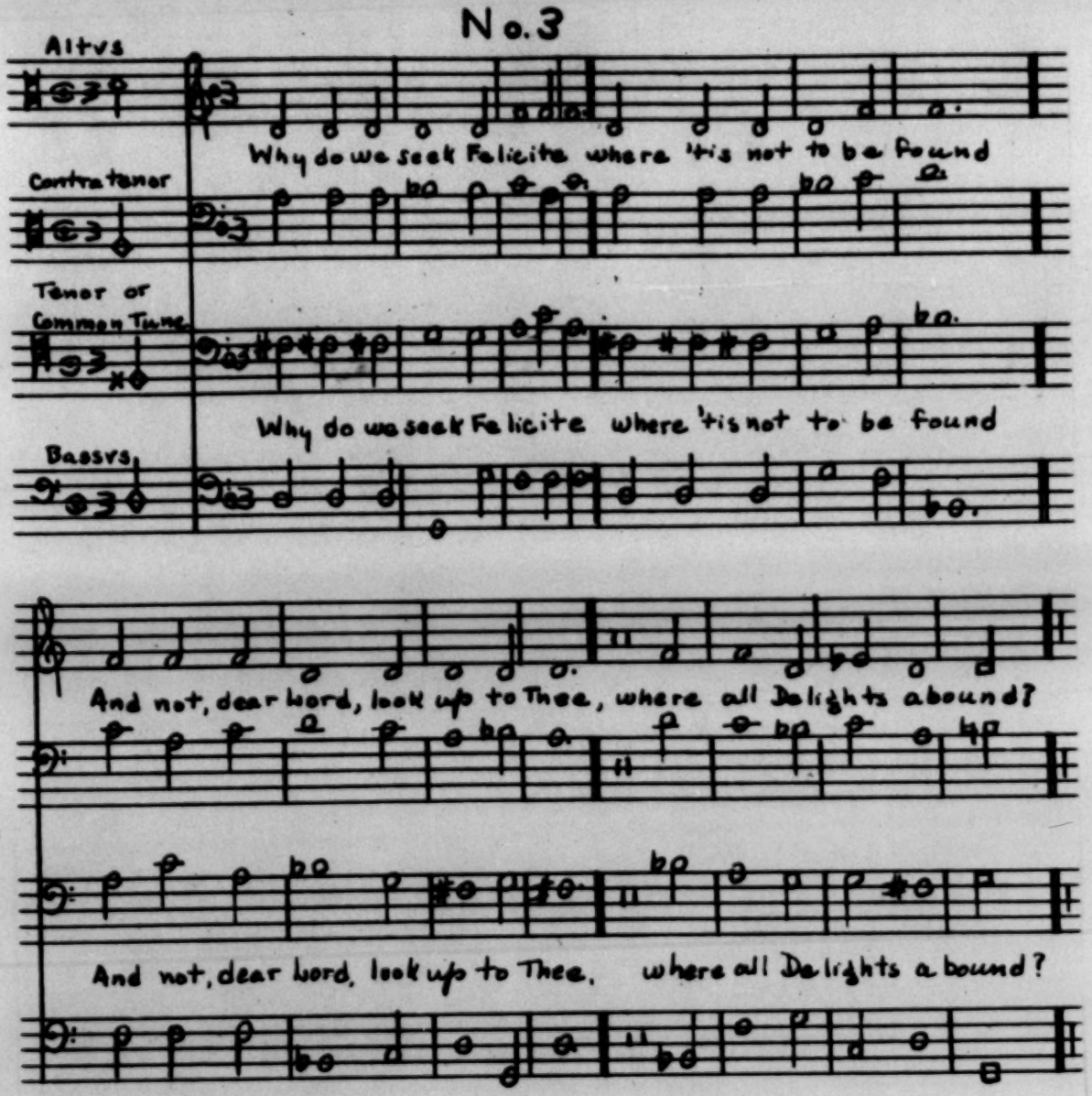
Alas! not this alone, nor that,
hast thou bestow'd on me:
But all I have, and all I hope,
I have, and hope from thee.
And more I have, and more I hope
than I can speak or think:
Thy blessings first refresh, then fill,
then overflow the brink.

But though my voyce and fancy be
too low to reach thy praise,
Yet both extoll thy glorious name
as high as they can raise.
All glory, honour, power and praise,
to the mysterious Three,
As at the first beginning was,
may now and ever be.

---

[1]John Austin, Dvts., No. XIV for Wednesday at Lauds. Five verses and gloria.

Example 52. On Worldly Delights
"Why do we seek Felicitie"
C.M.
abab

John Playford, Psalms and Hymns, 1671, pp. 18-19.
Wing S.T.C. 2498

No.3
Altvs
Why do we seek Felicite where 'tis not to be found
Contratenor
Tenor or Common Tune
Why do we seek Felicite where 'tis not to be found
Basvs
And not, dear Lord, look up to Thee, where all Delights abound?
And not, dear Lord, look up to Thee, where all Delights abound?

Oxford Tune. Used first with Psalm CVIII in Scottish 1564/5. There were no sharps used with F and there were no bar lines. Ravenscroft called it Oxford in 1621.[1]

⊙3 after the clef indicated a tune called "Perfect of the More." Each note was equal to three notes of the next smaller value.[2]

On Worldly Delights[3]

Why do we seek Felicitie
  where 'tis not to be found
And not, dear Lord, look up to Thee,
  where all Delights abound?

Why do we seek for treasure here
  on this false barren land,
Where nought but empty shells appear,
  and marks of shipwreck stand?

O World! how little do thy joys
  concern a Soul that knows
Itself not made for such low toys
  as thy poor hand bestows?

How cross art thou to that designe
  for which we had our birth?
Us, who were made in heaven to shine
  thou bow'st down to thy Earth:

Nay to thy Hell, for thither sink
  all that to thee submit:
Thou strew'st some flowers on the brink
  to drown us in the pit.

World, Take away thy Tynfil wares
  that dazle here our eyes:

---

[1]Frost, op. cit., p. 154.

[2]John Playford, A Breefe Introduction to the Skill of Musick, London, 1654, p. 15.

[3]John Austin, Dvts., No. III for Sunday at Vespers. Eight verses and gloria.

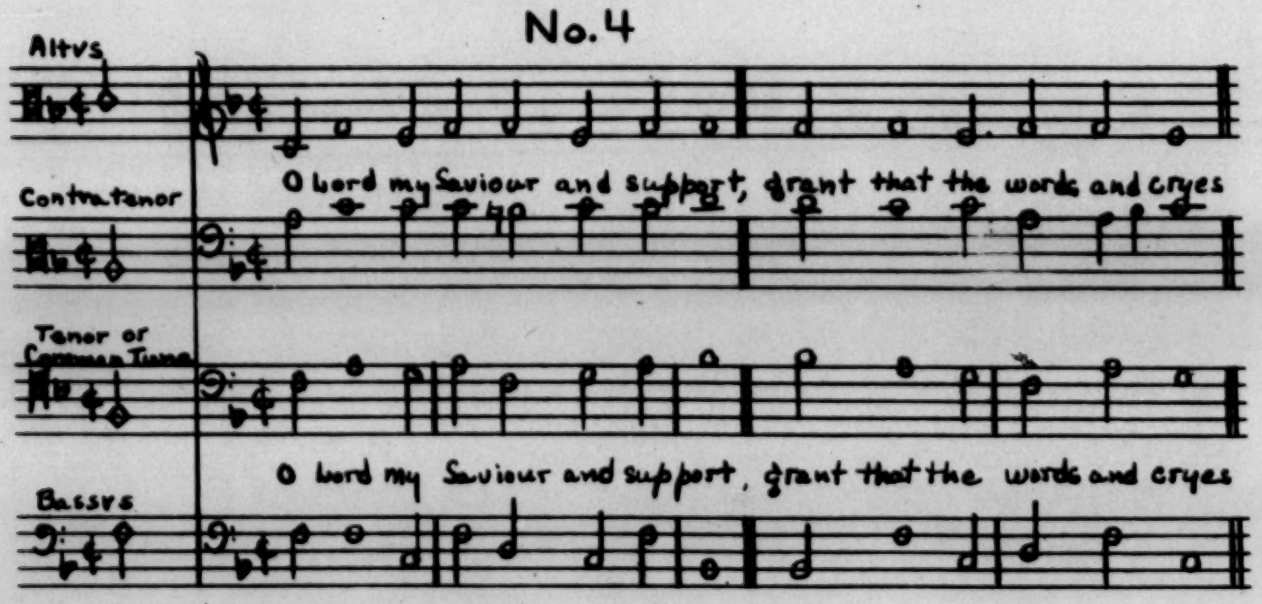
Let us go up above the stars,
where all, our treasure lies.

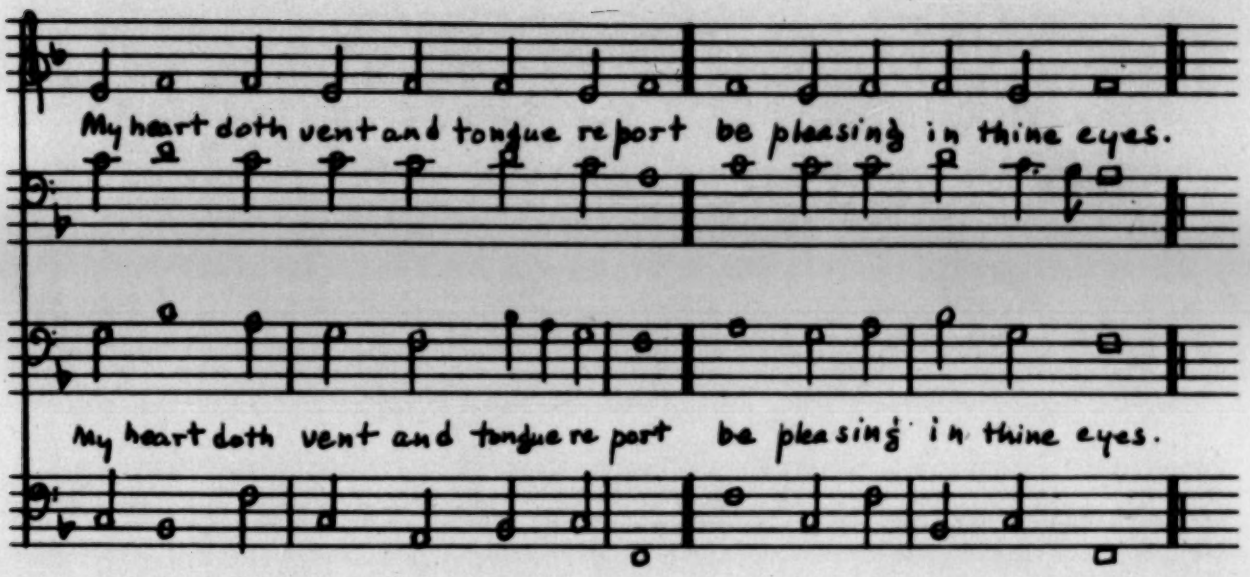
The way we know our dearest Lord
himself is gone before,
And has engag'd his faithful Word
to open us the dore.

But, O my God, reach down thy hand,
and take us up to Thee,
That we about they Throne may stand,
and all thy glory see.

Example 53. A Hymn to this Tune
"O Lord my Saviour and support"
C.M.
abab

John Playford, Psalms and Hymns, 1671, pp. 26-27.
Wing S.T.C. 2498


No.4
Altvs
Contra-tenor
O Lord my Saviour and support, grant that the words and cryes
Tenor or
Common Tune
O Lord my Saviour and support, grant that the words and cryes
Bassvs


My heart doth vent and tongue report be pleasing in thine eyes.
My heart doth vent and tongue report be pleasing in thine eyes.

Canterbury Tune. Tune appeared first in Este, 1592, harmonized by E. Blanks and used with Psalm IV. Used for various psalms in succeeding books. Called Low Dutch by Ravenscroft, 1621, and English in Scottish psalters. Playford gave the name Canterbury to his slightly altered version.[1]

A Hymn to this Tune.

O Lord my Saviour and support,
  grant that the words and cryes
My heart doth vent and tongue report
  be pleasing in thine eyes.

O blessed Lord! why dost thou love
  such worthless things as we?
Why is thy heart still towards us
  who seldom think on Thee?

Thy bounty gives us all we have,
  and we thy gifts abuse:

---

[1]Frost, op. cit., pp. 70-71.

Thy bounty gives us e'en Thy self,
and we Thy self refuse.

My soul, and why? why do we love
such wretched things as these?
These that withdraw us from our God,
and His pure eyes displease.

Break off, and raise thy manly eye
up to those Joyes above:
Behold all those thy Lord prepares
to woo, and crown thy love.

Alas dear Lord! I cannot love,
unless Thou draw my Heart:
Thou who thus kindly mak'st me know,
O make me do my part!

Still do Thou love me, O my Lord!
that I may still love Thee:
Still make me love Thee, O my God!
that thou may'st still Love me.

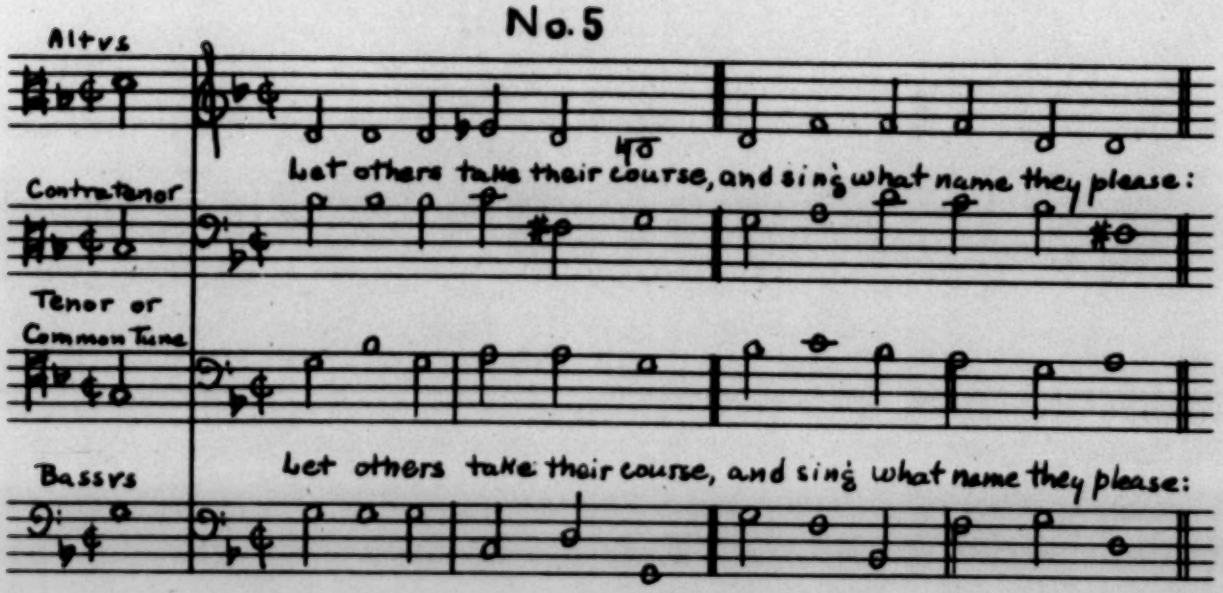
Thus may my God, and my pour Soul
still one another love:
Till I depart from this low World
T'enjoy my God above.

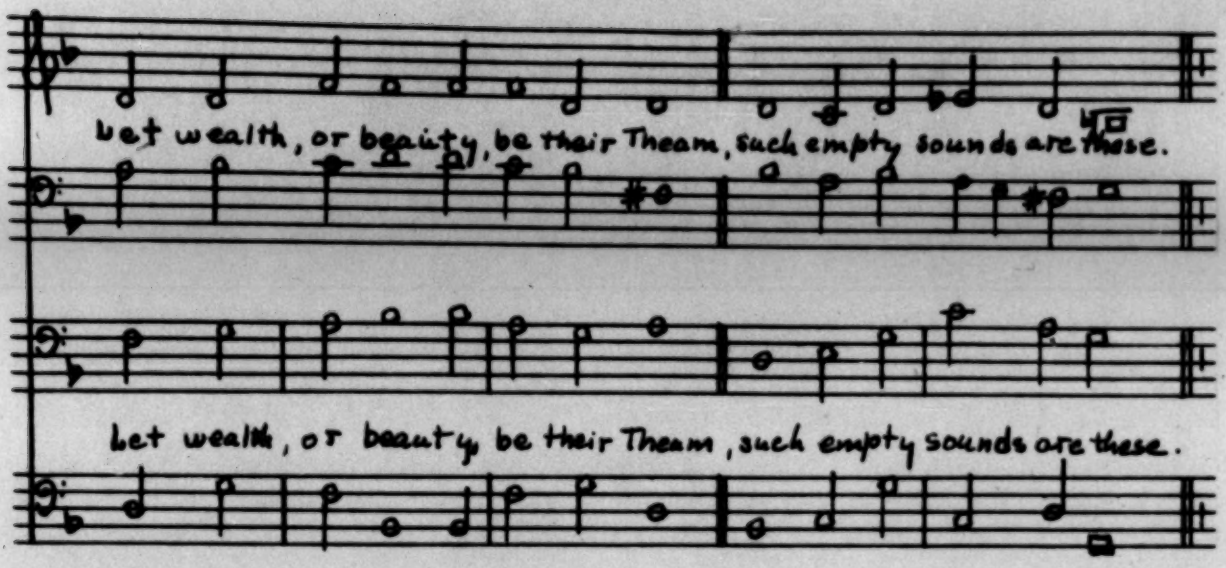
To Father, Son and Holy Ghost
immortal Glory be:
As was, is now, and shall be still,
to all eternitie. Amen.

Example 54. A Hymn to this Tune
"Let others take their course"
S.M.
abcb

Another Hymn
"And do we then believe"
S.M.
abcb

John Playford, Psalms and Hymns, 1671, pp. 28-29.
Wing S.T.C. 2498




Let wealth, or beauty, be their Theam, such empty sounds are these.
Let wealth, or beauty, be their Theam, such empty sounds are these.

Sovthwell Tune. A longer version of the tune was used in Daman psalter, 1591, with Psalm XXV. Ravenscroft, 1621 called it London. Playford named it Southwell.[1]

A Hymn to this Tune[2]

Let others take their course,
  and sing what name they please:
Let wealth, or beauty, be their Theam,
  such empty sounds are these.

For me, I'll ne're admire
  a lump of burnisht Clay:
How e're it shines, it is but Dust,
  and shall to Dust decay.

Sweet Jesus is the name
  my song shall still adore:
Sweet Jesus is the charming word
  that does my life restore.

---

[1]Frost, op. cit., pp. 89-91.

[2]John Austin, Dvts., No. X for Tuesday at Lauds. Seven verses and gloria.

When I am dead in grief;
  or, which is worse, in sin,
I call on Jesus, and he hears,
  and I to live begin.

Down then, down both my Knees
  most humbly to the ground;
While with my eyes, and voice lift up,
  aloud these lines I sound:

Live Glorious King of Heav'n,
  by all in Heav'n ador'd:
Live gracious Saviour of the World,
  our Chief and only Lord.

Live, and forever may
  Thy Throne establish'd be:
Forever may all hearts and tongues
  sing Hymns of Praise to Thee.

Another Hymn[1]

And do we then believe
  there is a world to come,
Where all this world shall summon'd be
  to take their fatal doom?

Is there a Heav'n indeed
  to Crown the Innocent?
Is their a Hell, and horrid pains
  the wicked to torment?

Are these Eternal too,
  and never to have end?
Shall never those Delights decay,
  those sorrows never end?

Good God! Is all this true?
  and sure most true it is:
And yet we live, as if there were
  nothing so false as this.

O quicken Lord, our Faith
  of these great joyes and fears!
And make the last days Trumpet be
  still sounding in our ears.

---

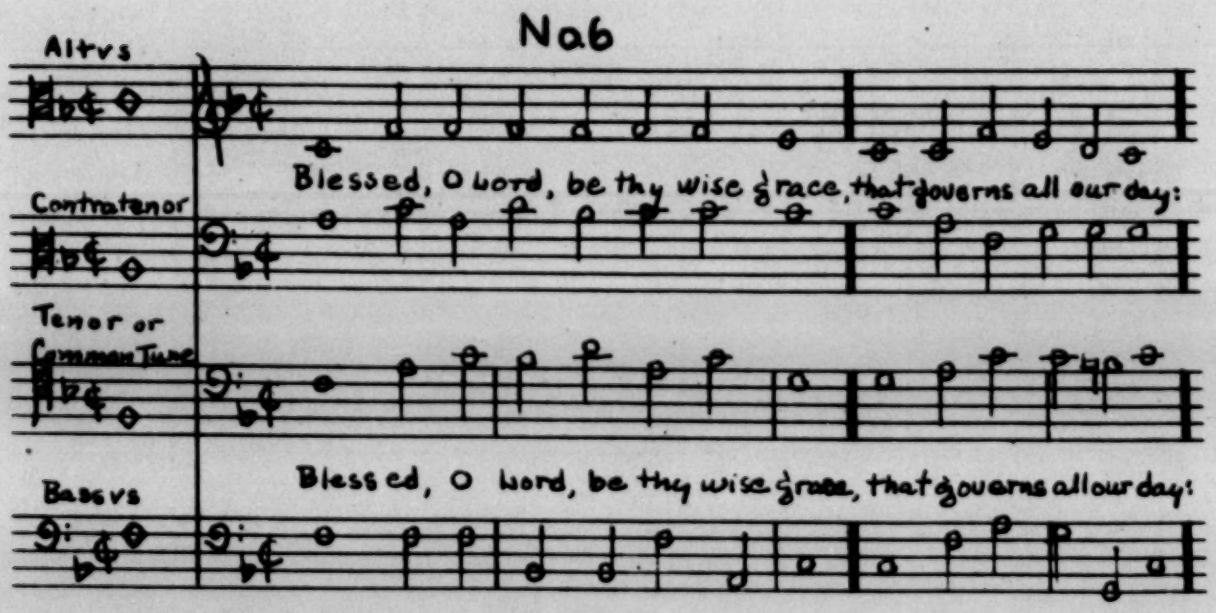
[1]John Austin, Dvts., No. XVI for Wednesday at Complin. Seven verses and gloria.

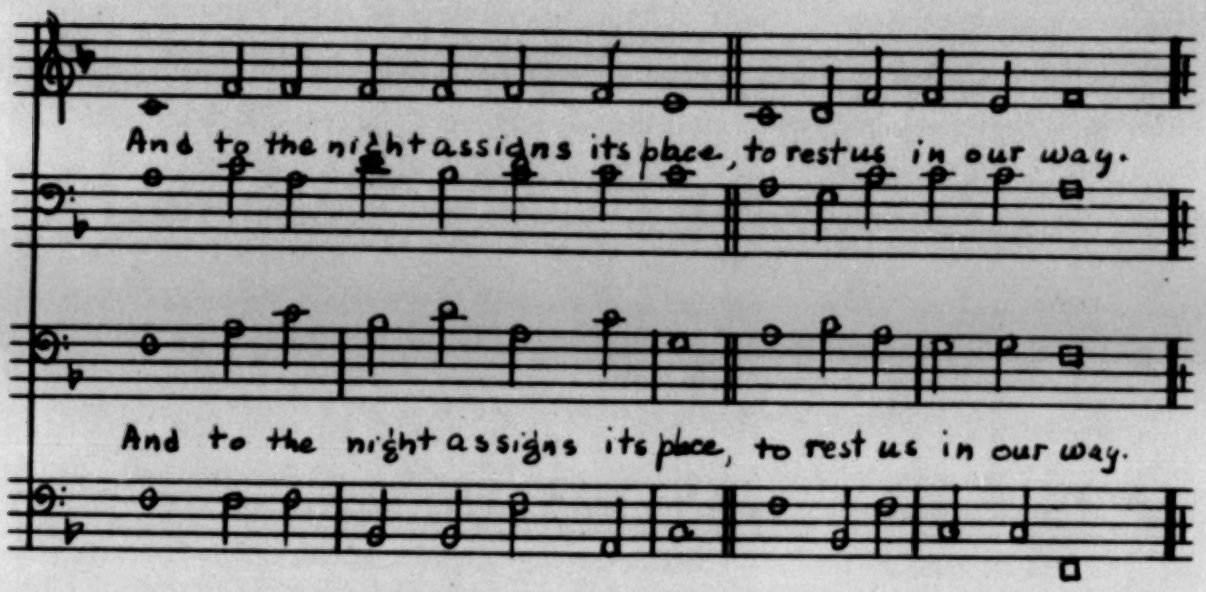
Still may this Glorious hope
shine bright before our eyes:
We shall at last go up to meet
our Jesus in the Skies.

Come, Jesu, come, and take
our banish'd souls to Thee:
Come quickly Lord, that in Thy light
our Eyes Thy light may see.

Example 55. A Hymn to this Tune
"Blessed, O Lord, be thy wise grace"
C.M.
abab

John Playford, Psalms and Hymns, 1671, pp. 34-35.
Wing S.T.C. 2498


No6
Altvs
Blessed, O Lord, be thy wise grace, that governs all our day:
Contratenor
Tenor or
Common Tune
Basevs
Blessed, O Lord, be thy wise grace, that governs all our day:



Yorke Tune. First used in Scottish, 1615, and called Stilt. Renamed Yorke by Ravenscroft in 1621 and used with various psalms, also with Prayer to the Holy Ghost.[1] (Cf. p. 59)

A Hymn to this Tune[2]

Blessed, O Lord, be thy wise grace,
that governs all our day:
And to the night assigns its place,
to rest us in our way.

If works the Labouring hand impair,
or Thoughts the studious mind:
Both are consider'd by thy Care,
both fit refreshment find.

Fit to relieve their present state,
fit to prepare the next:
While we are taught to mediatate,
this plain and useful Text.

---

[1] Frost, op. cit., p. 256.

[2] John Austin, Dvts., No. XII for Tuesday at Complin.

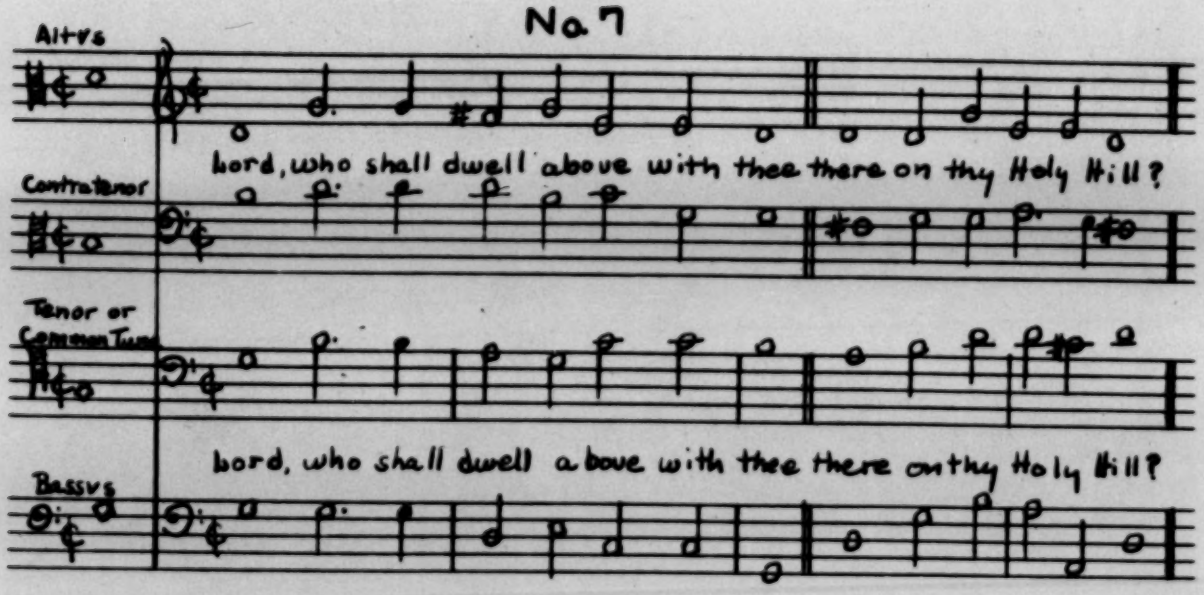
As every Night layes down our head,
  and Morning ope's our eyes:
So shall the dust be once our bed,
  and so we hope to rise.

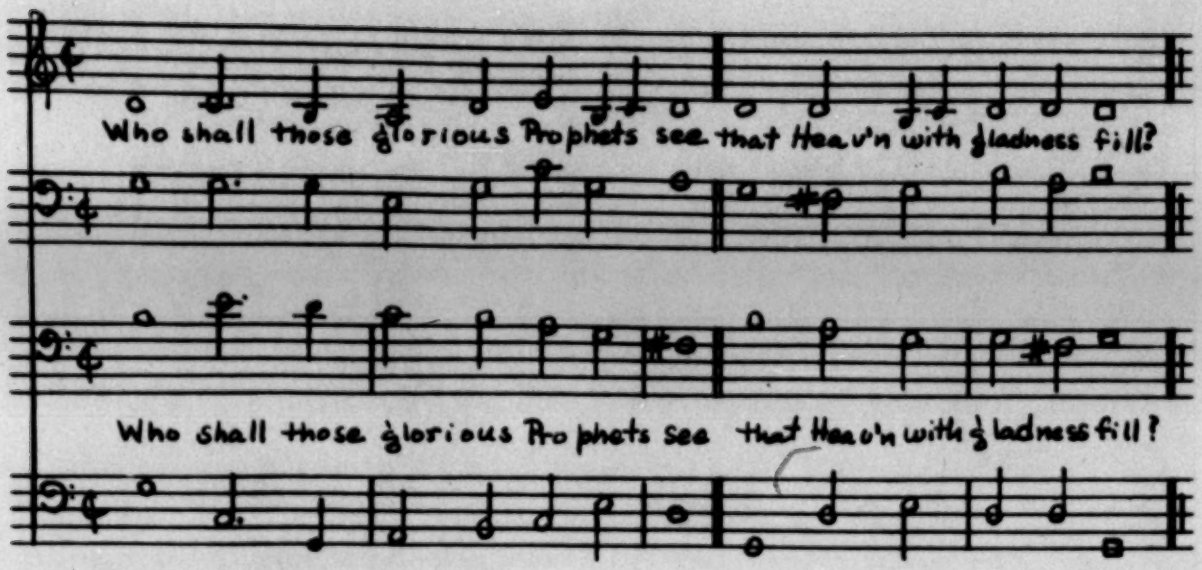
To rise and see that Glorious light
  spring from those eyes of Thine:
Not to be check'd by any night,
  but clear forever shine.

All Glory to the Sacred Three,
  one everlasting Lord:
As at the first, still may He be
  belov'd, obey'd, ador'd.

Example 56. A Hymn to this Tune
"Lord, who shall dwell above with thee"
C.M.
abab

John Playford, Psalms and Hymns, 1671, pp. 48-49.
Wing S.T.C. 2498


No 7
Altvs
Lord, who shall dwell above with thee there on thy Holy Hill?
Contratenor
Tenor or
Common Tune
Lord, who shall dwell above with thee there on thy Holy Hill?
Bassvs


Who shall those glorious Prophets see that Heav'n with gladness fill?
Who shall those glorious Prophets see that Heav'n with gladness fill?

Winchester Tune. Probably taken from Tye's Acts of the Apostles, 1553, chapter viii, second half. Used in Este, 1592, pitched whole step lower, with Psalm LXXXIV. Found in succeeding psalters and named Winchester by Ravenscroft, 1621.[1]

A Hymn to this Tune.[2]

Lord, who shall dwell above with thee
there on thy Holy Hill?
Who shall those glorious Prophets see
that Heav'n with gladness fill?

Those happy souls who prize that life
above the bravest here:
Whose greatest hope, whose eag'rest strife,
is once to settle there.

They use this World, but value that
that they supremely love:

---

[1]Frost, op. cit., p. 136.

[2]John Austin, Dvts., No. VII for Monday at Vespers.

They travel through this present state,
  but place their home above.

Lord! whose are they that thus chuse Thee
  but those thou first didst chuse?
To whom Thou gav'st thy grace most free
  thy grace not to refuse.

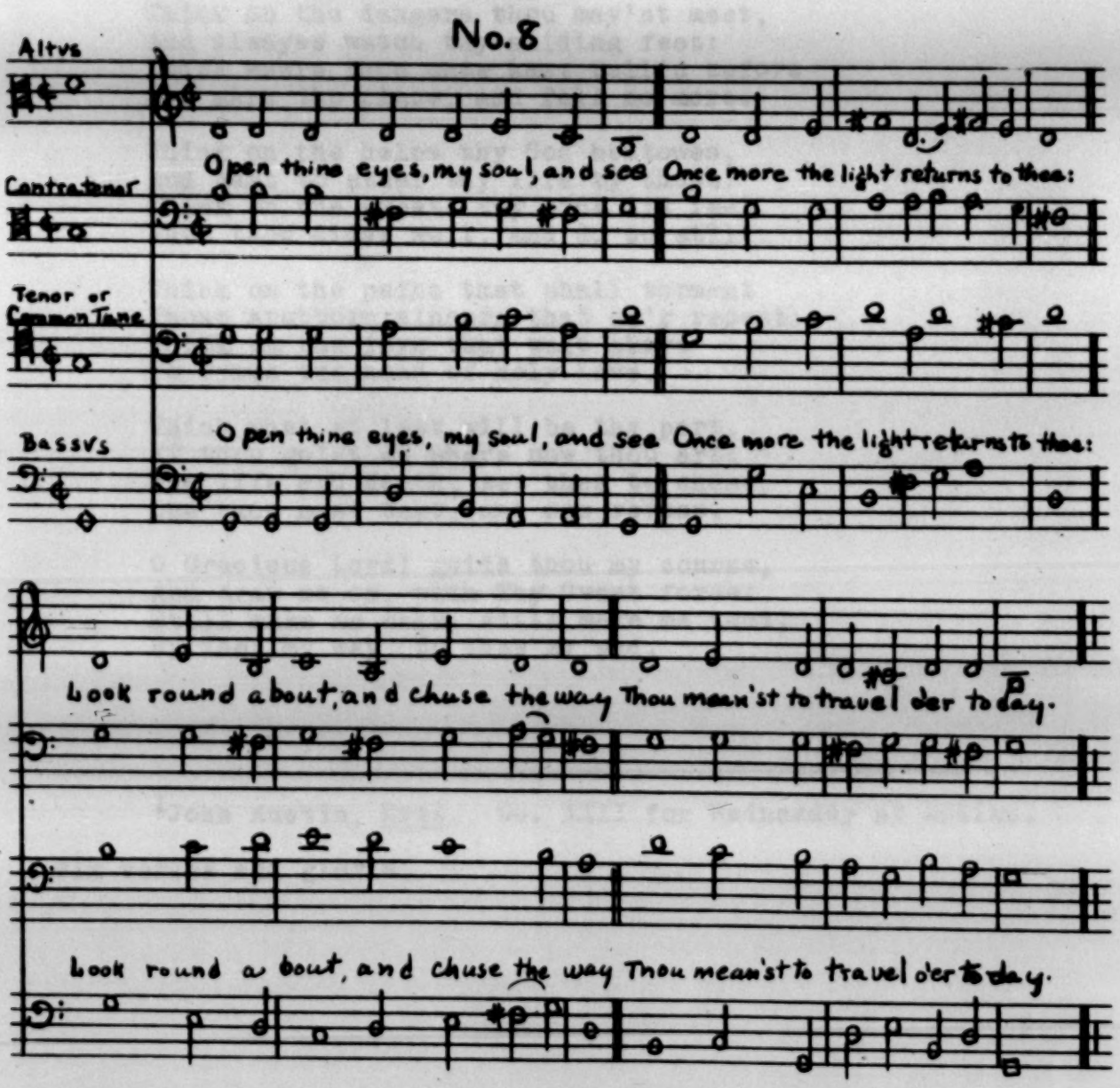
We of ourselves can nothing do,
  but all on Thee depend:
Thine is the Work, and Wages too,
  Thine both the Way and End.

O make us still our work attend!
  and we'l not doubt our pay:
We will not fear a blessed end
  if thou but guide our way.

Glory to Thee, O bounteous Lord,
  who giv'st to all things breath:
Glory to Thee, Eternal Word
  who sav'st us by thy death.

Glory, O blessed Spirit to Thee,
  who fill'st our hearts with love:
Glory to all the Trinity,
  who reigns one God above.

Example 57. A Hymn to this Tune
"Open thine eyes, my soul, and see"
L.M.
aabb

John Playford, Psalms and Hymns, 1671, pp. 58-59.
Wing S.T.C. 2498

No.8
Altvs
Open thine eyes, my soul, and see Once more the light returns to thee:
Contratenor
Tenor or Common Tune
Bassvs
Open thine eyes, my soul, and see Once more the light returns to thee:
Look round about, and chuse the way Thou mean'st to travel o'er to day.
Look round about, and chuse the way Thou mean'st to travel o'er to day.

Tune of Song XXXIV in Wither's The Hymnes and Songs of the Church, 1623. Altered rhythm and pitched a whole step higher.
(cf. p.171)

A Hymn to this Tune[1]

Open thine eyes, my soul, and see
Once more the light returns to thee:
Look round about, and chuse the way
Thou mean'st to travel o'er to day.

Think on the dangers thou may'st meet,
And alwayes watch thy sliding feet:
Think where thou once hast fall'n before
And mark the place, and fall no more.

Think on the helps thy God bestowes,
And cast to steer thy life by those:
Think on the sweets thy soul did feel
When thou didst well, and do so still.

Think on the pains that shall torment
Those stubborn sinners that ne'r repent:
Think on the joys that wait above
To crown the head of Holy Love.

Think what at last will be thy part,
If thou go'st on where now thou art:
See life and death, set thee to chuse,
One thou must take, and one refuse.

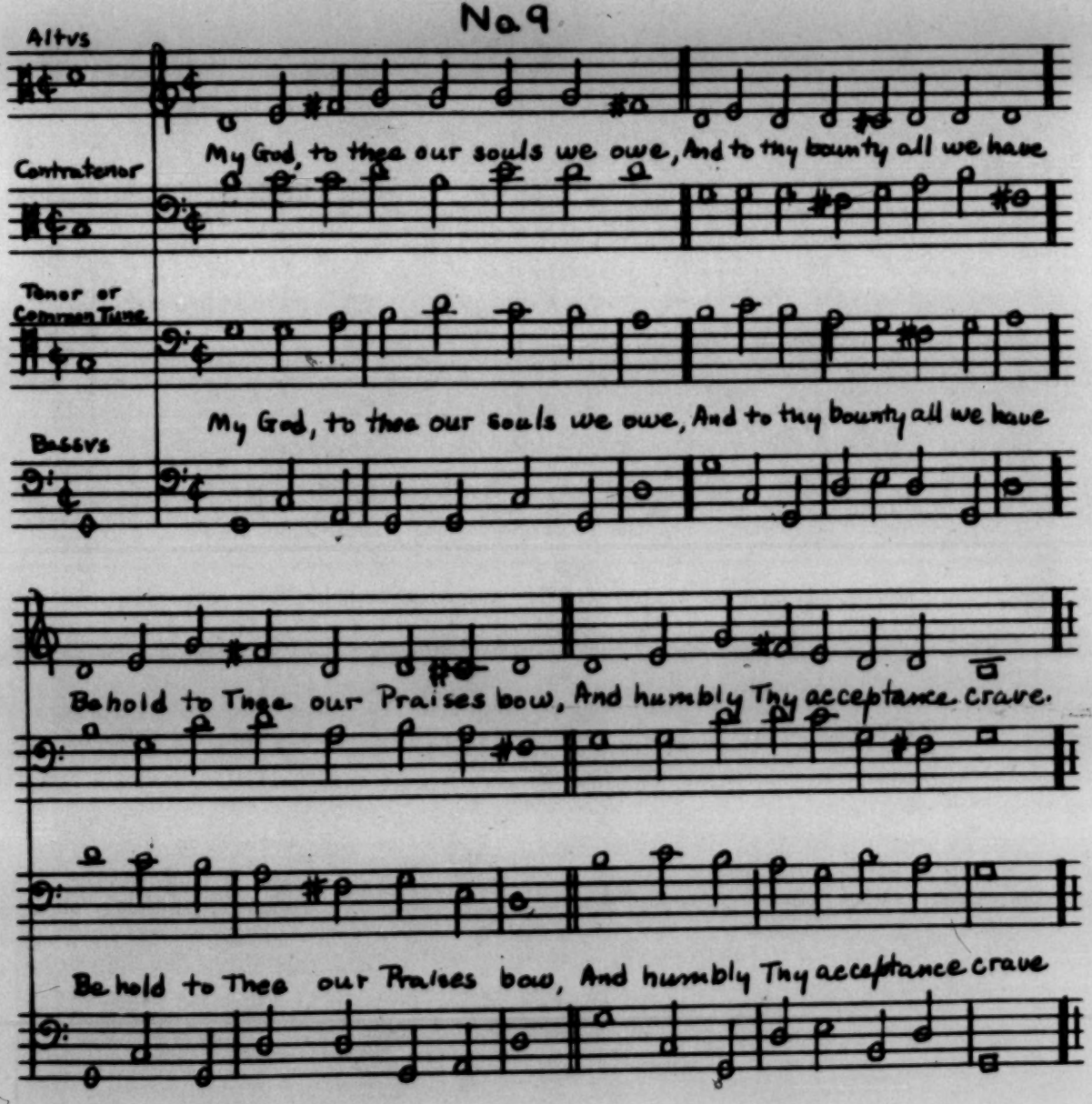
O Gracious Lord! guide thou my course,
And draw me on, with Thy Sweet force:
Still make me walk, still make me tend,
By Thee my way, to Thee my end.

---

[1]John Austin, Dvts., No. XIII for Wednesday at Matins. Six verses and gloria.

Example 58. A Hymn to this Tune
"My God, to thee our souls we owe"
L.M.
abab

John Playford, Psalms and Hymns, 1671, pp. 72-73.
Wing S.T.C. 2498


No. 9
Altvs
My God, to thee our souls we owe, And to thy bounty all we have
Contratenor
Tenor or Common Tune
My God, to thee our souls we owe, And to thy bounty all we have
Bassvs
Behold to Thee our Praises bow, And humbly Thy acceptance crave.
Behold to Thee our Praises bow, And humbly Thy acceptance crave

Tune first appeared in Bourgeois, 1547; is quoted as No. 750

in Die Melodien der deutschen evangelischen Kirchenlieder, Johannes Zahn. Used in Anglo-Genevan psalter of 1556 with the Ten Commandments, and in succeeding books with various psalms.[1]

An Hymn to this Tune[2]

My God, to thee our souls we owe,
And to thy bounty all we have:
Behold to Thee our Praises bow,
And humbly Thy acceptance crave.

If we are happy in a Friend,
That very Friend 'tis Thou bestow'st:
His pow'r, his will, to help our end
Is just so much as Thou allow'st.

If we enjoy a free Estate,
Our only Title is from Thee:
Thou mad'st our lot to bear that rate,
Which else an empty blank would bee.

four more verses and Gloria

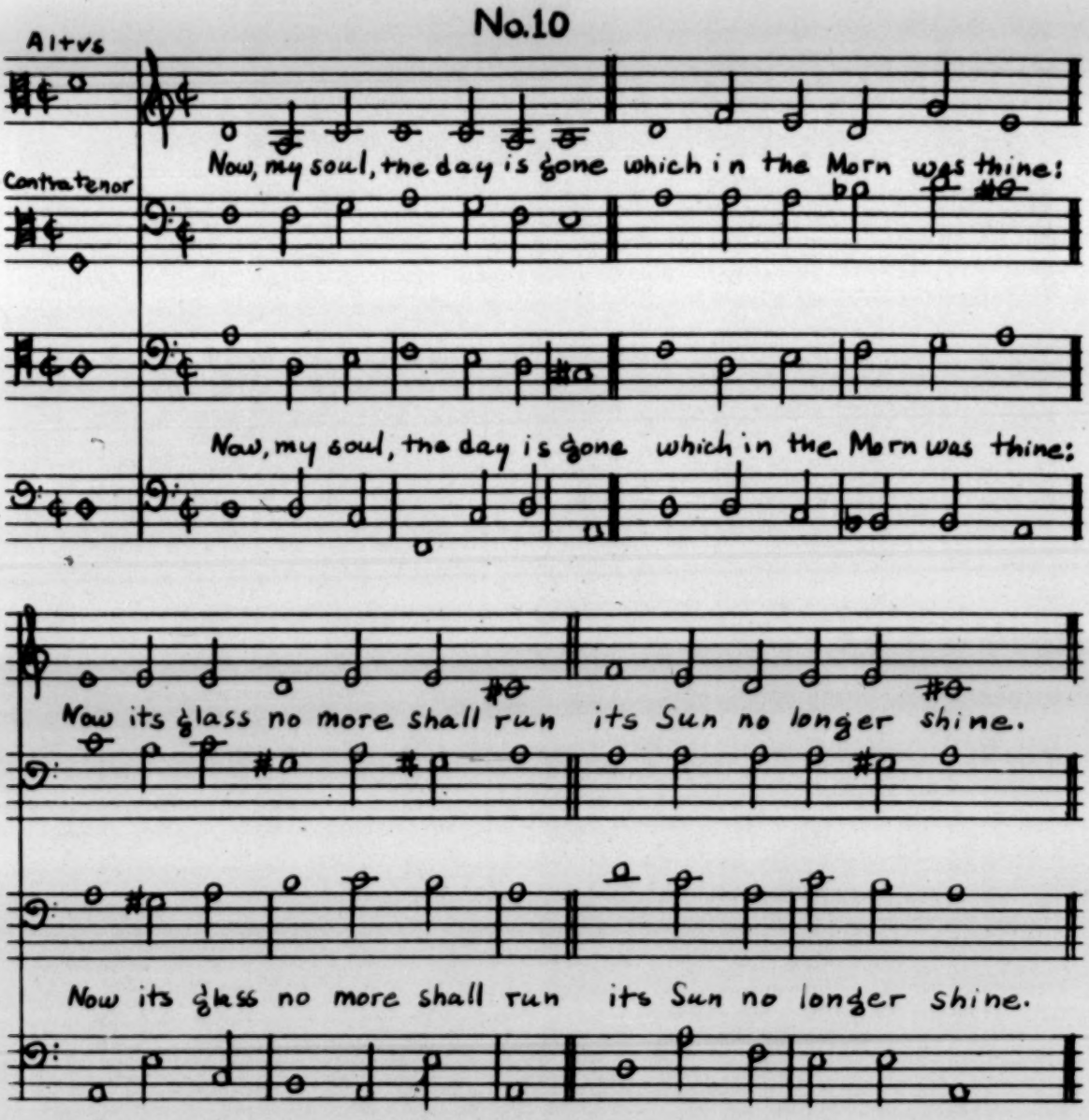
---

[1]Frost, op. cit., pp. 207-208.

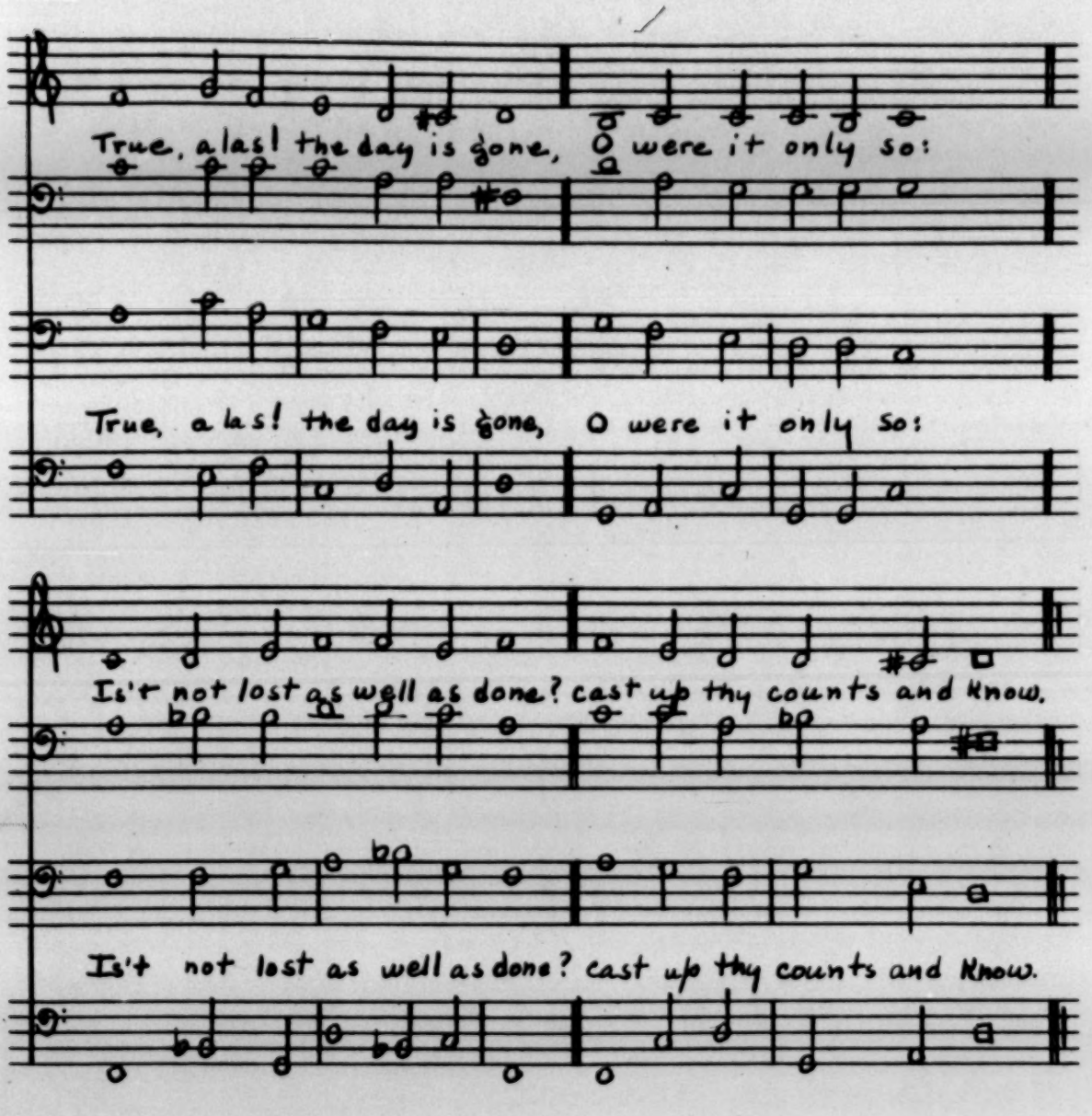
[2]John Austin, Dvts., No. XXVI for Saturday at Lauds.

Example 59. An Hymn
"Now, my soul, the day is gone"
7.6.7.6.D.
ababcdcd

John Playford, Psalms and Hymns, 1671, pp. 74-75.
Wing S.T.C. 2498


No.10
Altvs
Contratenor
Now, my soul, the day is gone which in the Morn was thine:
Now, my soul, the day is gone which in the Morn was thine:
Now its glass no more shall run its Sun no longer shine.
Now its glass no more shall run its Sun no longer shine.

Tune used first in Anglo-Genevan psalter, 1556, with Psalm

CXXX, and for the same psalm in succeeding psalters.[1]

True, alas! the day is gone, O were it only so:
True, alas! the day is gone, O were it only so:
Is't not lost as well as done? cast up thy counts and know.
Is't not lost as well as done? cast up thy counts and know.

[1]Frost, op. cit., p. 181.

An Hymn[1]

Now, my soul, the day is gon
  which in the Morn was thine:
Now its glass no more shall run,
  its Sun no longer shine.
True, Alas! the day is gone,
  O, were it only so:
Is't not lost as well as done?
  cast up thy counts and know.

From what Vice have we refrain'd,
  to break the course of Sin?
What new Virtue have we gain'd
  to make us rich within.
That our last and happi'st hour,
  which brings us to our home:
Where we sing, and bless the pow'r
  that made us thither come.

O my God! of Life and Death
  the Everlasting King:
Since thou giv'st to all their breath,
  may all in glory sing

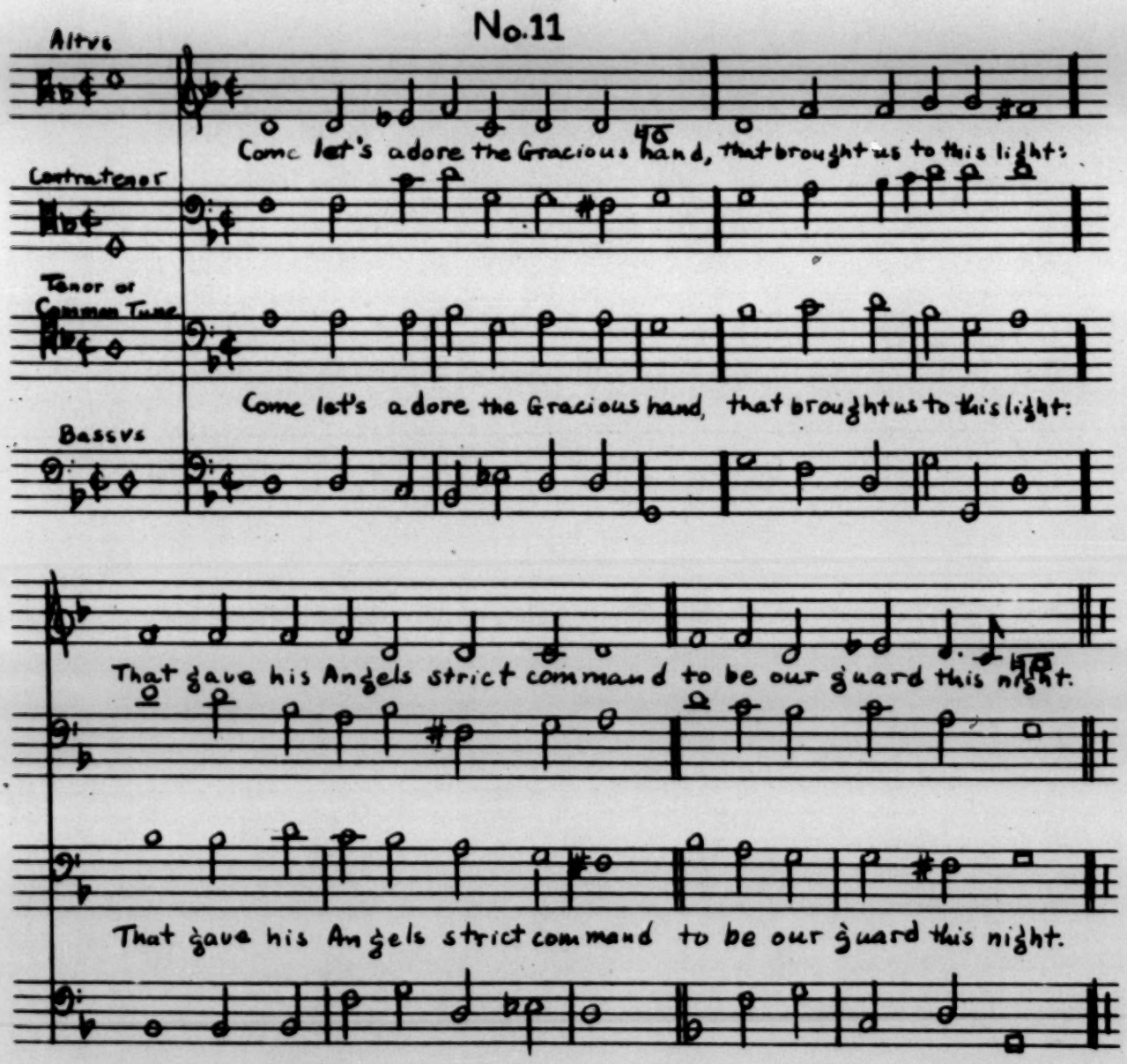
Gloria

---

[1]John Austin, Dvts., No. VIII for Monday at Compline.

Eight four line verses and gloria.

Example 60. A Hymn for Morning
"Come let's adore the Gracious hand"
C.M.
abab

John Playford, Psalms and Hymns, 1671, pp. 80-81.
Wing S.T.C. 2498

No.11
Altvs
Contratenor
Tenor or Common Tune
Bassvs
Come let's adore the Gracious hand, that brought us to this light:
Come let's adore the Gracious hand, that brought us to this light:
That gave his Angels strict command to be our guard this night.
That gave his Angels strict command to be our guard this night.

Westminster Tune. Used with Psalm XCII in Este, 1592, and called Kentish Tune. Ravenscroft, 1621, named it Rochester.

Playford first used the name Westminster.[1]

A Hymn for the Morning[2]

Come lets' adore the Gracious hand,
that brought us to this light:
That gave his Angels strict command
to be our guard this night.

When we laid down our weary head,
and sleep seal'd up our eye:
They stood and watch'd about our bed
to let no harm come nigh.

Now we are up, they still go on,
and guide us through the day:
They never leave their charge alone,
what e're besets our way.

2 verses omitted

O Save us, Lord, from all those darts
That seek our souls to slay:
Save us, from us, and our false hearts:
lest we our selves betray.

Save us, O Lord, to thee we cry,
from whom all blessings spring:
We on thy grace alone rely,
alone thy glory sing.

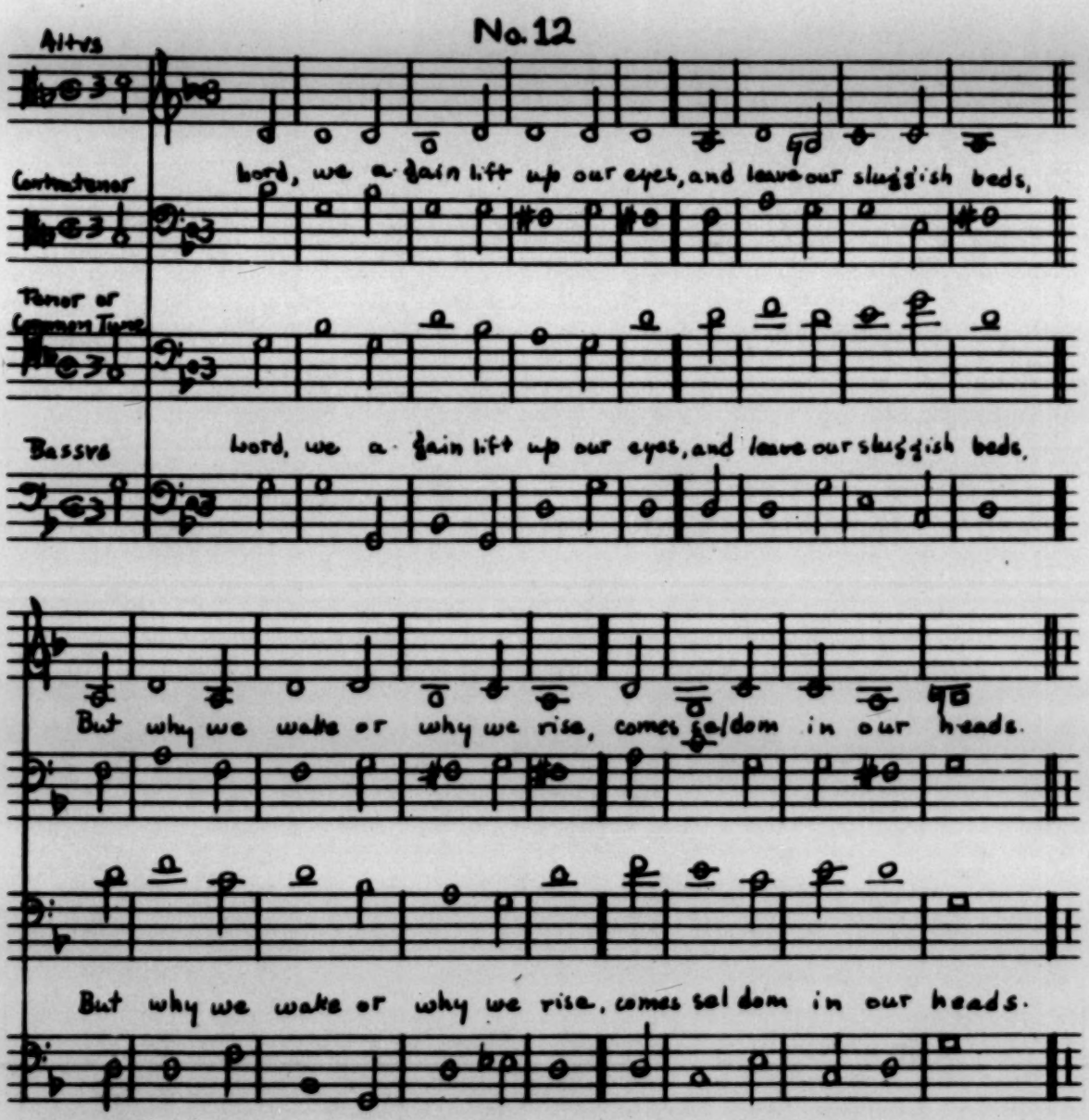
Gloria

---

[1]Frost, op. cit., p. 144.

[2]John Austin, Dvts., No. IX for Tuesday at Matins.

Example 61. An Hymn
"Lord, we again lift up our eyes"
C.M.

John Playford, Psalms and Hymns, 1671, pp. 82-83.
Wing S.T.C. 2498

No. 12
Altvs
Lord, we a-gain lift up our eyes, and leave our slug-gish beds,
Countertenor
Tenor or Common Tune
Bassvs
Lord, we a-gain lift up our eyes, and leave our slug-gish beds,
But why we wake or why we rise, comes sel-dom in our heads.
But why we wake or why we rise, comes sel-dom in our heads.

Martyers Tune. First used in Scottish, 1615; also in

Ravenscroft, 1621, for various psalms and "The Lord be thanked."[1] (cf. p. 75)

A leger line was used above the tenor staff for G in the second phrase. In the altvs part two notes had been crossed out and others added by hand, in ink. In the third phrase, the third note had been D, and the fifth note had been B. The mensural notation sign is explained in Example 52.

An Hymn[2]

Lord, we again lift up our eyes,
  and leave our sluggish beds,
But why we wake, or why we rise,
  come seldom in our heads.

It is to sweat and toil for wealth,
  or sport our time away:
That thou preserv't us still in health,
  and giv'st us this new day.

No, no unskilful soul, not so,
  be not deceived with toys:
Thy Lord's commands more wisely go
  and aim at higher joys.

They bid us wake to seek new grace,
  and some fresh virtue gain:
They call us up to mend our pace
  till we the prize attain.

That glorious prize for which all run,
  who wisely spend their breath,
Who when this weary life is done,
  are sure of rest in death.

Not such a rest as here we prove,
  disturb'd with cares and fears:

---

[1]Frost, op. cit., p. 257.

[2]John Austin, Dvts., No. XXV for Saturday at Matins.

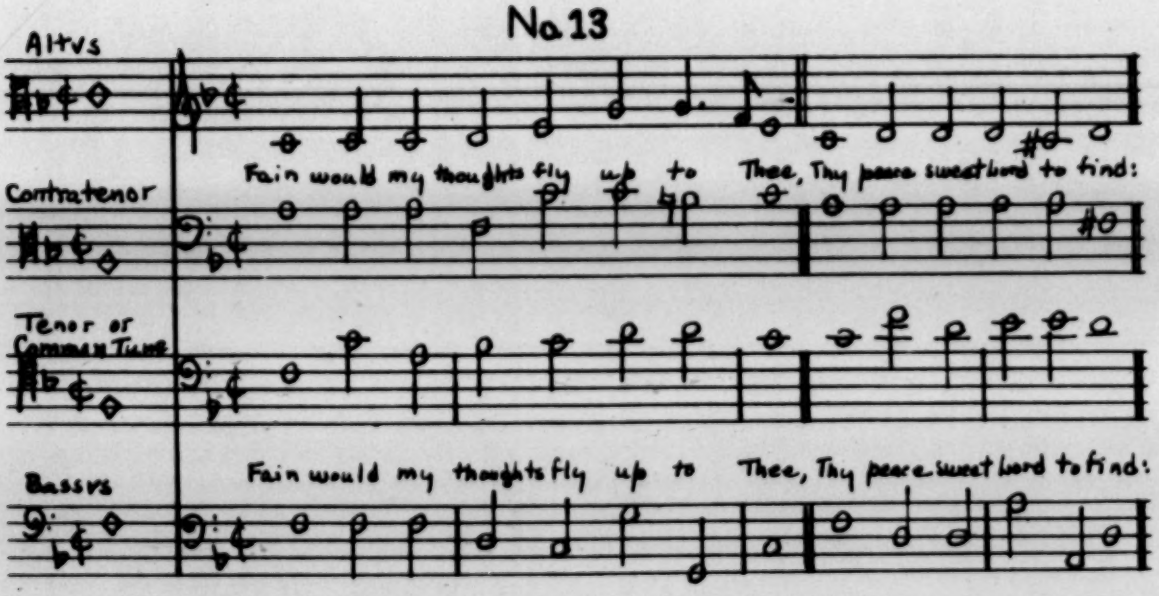
But endless joy, and peace, and love,
unmixt with grief and tears.

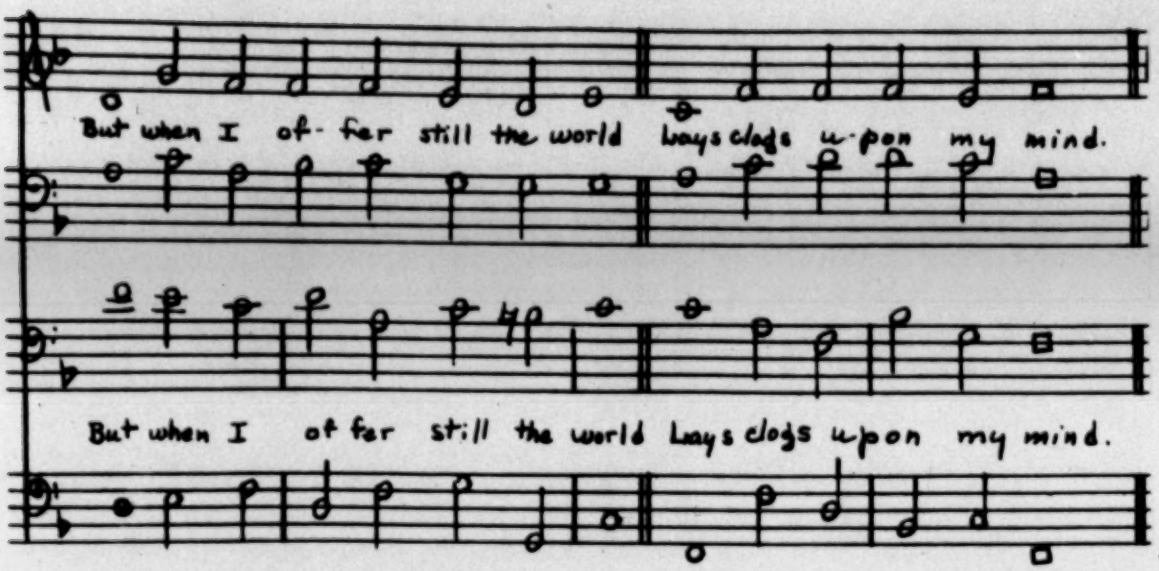
Glory to thee, O bounteous Lord!
who giv'st to all things breath:
Glory to thee, Eternal Word,
who sav'st us by thy death.

Glory, O blessed Spirit to thee,
who fill'st our souls with love:
Glory to all the Mystic three,
who reigns one God above.

Example 62. A Hymn
"Fain would my thoughts fly up to thee"
C.M.

John Playford, Hymns and Psalms, 1671, pp. 84-85.
Wing S.T.C. 2498


No. 13
Altvs
Fain would my thoughts fly up to Thee, Thy peace sweet Lord to find:
Contratenor
Tenor or Common Tune
Bassvs
Fain would my thoughts fly up to Thee, Thy peace sweet Lord to find:



Exceter Tune. First two lines like Psalm I in Prys, 1621.

Name Exceter given to it by Playford.[1]

A Hymn[2]

Fain would my thoughts fly up to Thee,
  Thy peace sweet Lord to find:
But when I offer still the world
  Lays clogs upon my mind.

Sometimes I climb a little way
  And thence look down below:
How nothing there, do all things seem,
  That here make such a show!

Then round about I turn my eyes,
  To feast my hungry sight:
I meet with heav'n in everything;
  In everything delight.

---

[1]Frost, op. cit., p. 406.

[2]The hymn as reproduced here was taken directly from Devotions, In the Antient Way of Offices, John Austin. No. XI for Tuesday at Vespers.

I see thy Wisdom ruling all;
  And it with jot admires:
I see myself among such hopes,
  As set my heart on fire.

When I have thus triumph't a while,
  And think to build my nest:
Some cross conceits come fluttering by,
  And interrupt my rest.

Then to the earth again I fall,
  And from my low dust cry,
'Twas not in my wing, Lord, but thine,
  That I got up so high.

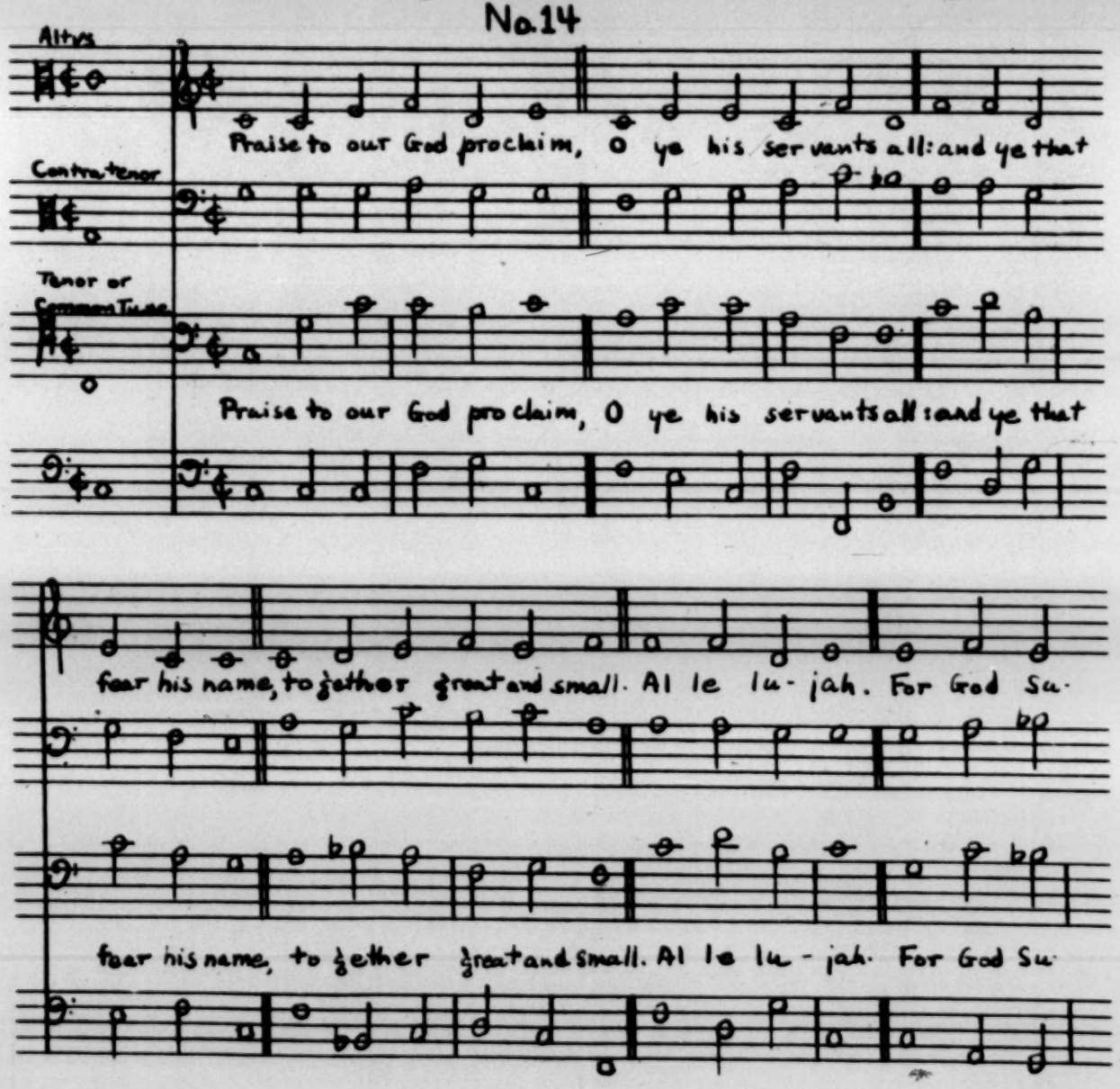
And now, My God, whether I rise,
  Or still ly down in dust:
Both I submit to thy blest will;
  In both on Thee I trust.

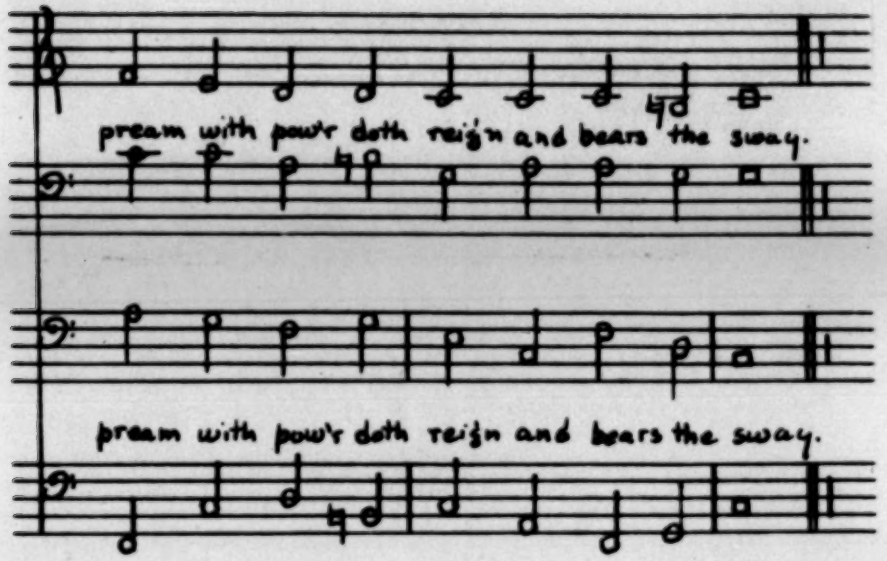
Guide thou my way, who art thy self
  My everlasting End:
That every step, or swift, or slow,
  Still do thyself may tend.

  A Gloria

Example 63. A Hymn to this Tune
"Praise to our God proclaim"
6.6.6.6.4.8.4
ababcde

John Playford, Psalms and Hymns, 1671, pp. 86-87.
Wing S.T.C. 2498


No.14
Altus
Contra-tenor
Tenor or Common Tune
Praise to our God proclaim, O ye his servants all: and ye that
Praise to our God proclaim, O ye his servants all: and ye that
fear his name, to gether great and small. Al le lu - jah. For God Su·
fear his name, to gether great and small. Al le lu - jah. For God Su·



Tune used in Anglo-Genevan psalter of 1558, with Psalm CXLVIII, and for various psalms in succeeding psalters.[1]

The twelfth note in the bass part should probably be B flat.

A Hymn to this Tune

Praise to our God proclaim,
  O ye his servants all:
And ye that fear his name,
  together great and small.
    Allelu-jah.
For God Supream with pow'r doth reign,
  and bears the sway.

O they be ever blest,
  that shall be call'd unto
The Lambs great Marriage Feast.
  These are Gods words most true.
    Allelu-jah.
Strenght, glory, pow'r, and fame, to our
  Lord God alway.

---

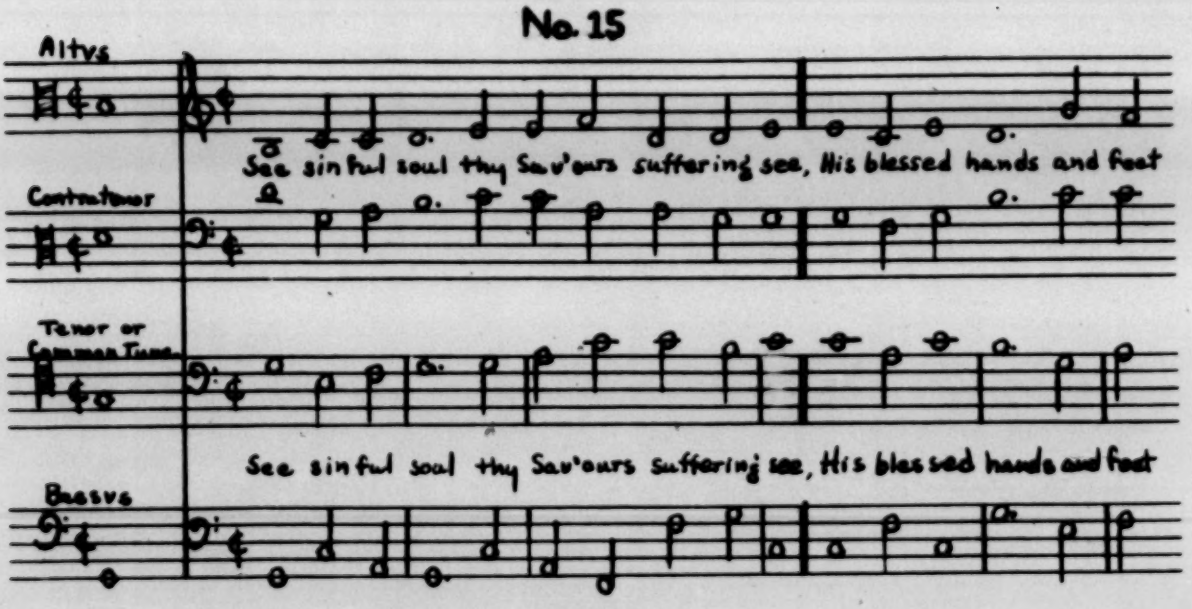
[1]Frost, op. cit., p. 205.

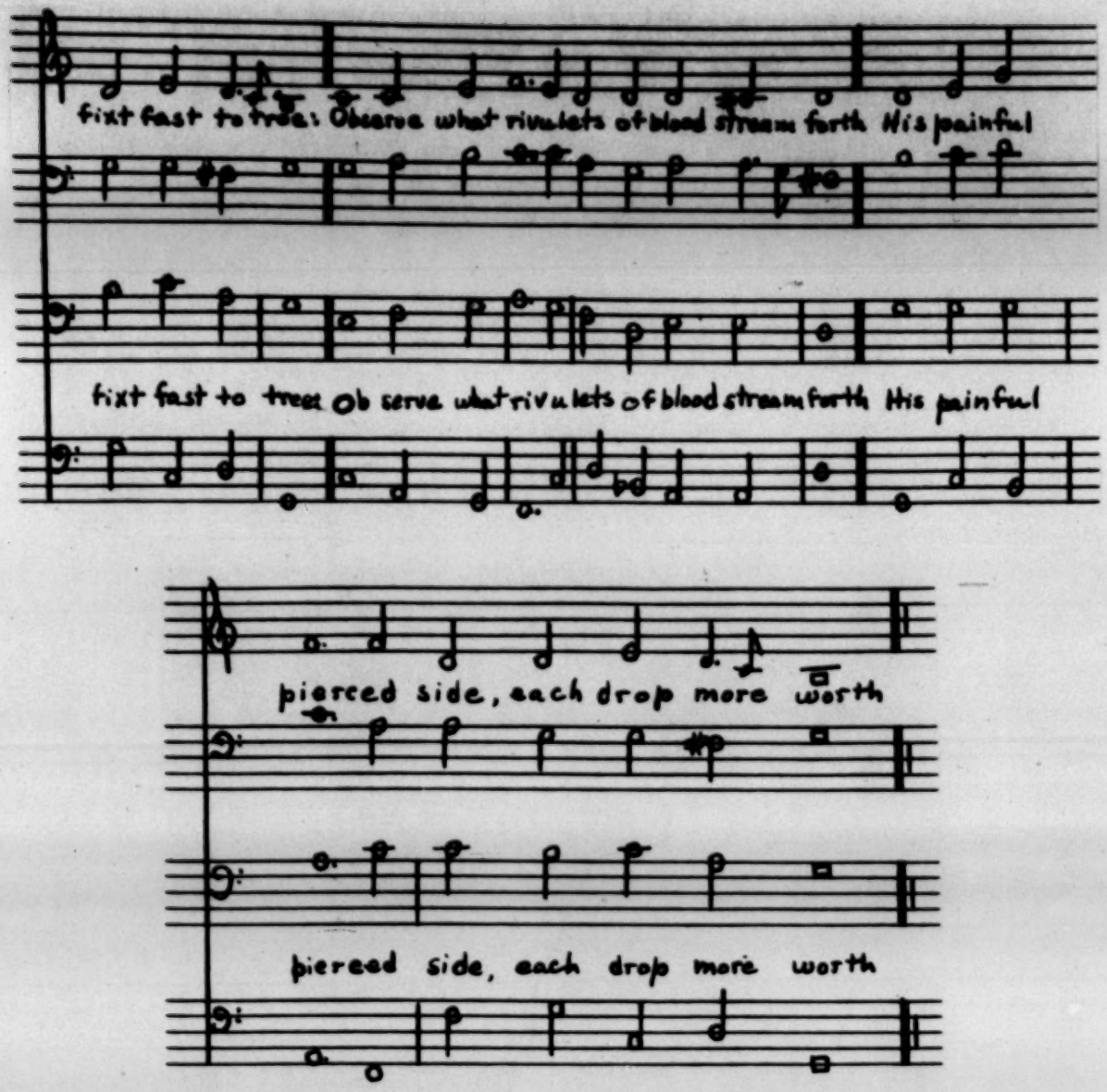
The Kingdoms of this World
  are everyone become
The kingdoms of our Lord,
  and of His Christ (His Son)
    Allelu-jah.
And He, alway, shall reign on high
  with Majesty.

Unto the Three in One,
  that bear Record above,
The Father and the Son,
  and Holy Spirit of Love,
    be Glory high,
As first begun, so shall be done
  Eternally.

Example 64. Hymn for Good Friday
"See sinful soul thy Sav'ours suffering see"
10.10.10.10
aabb

John Playford, Psalms and Hymns, 1671, p. 89.
Wing S.T.C. 2498


No. 15
Altvs
See sinful soul thy Sav'ours suffering see, His blessed hands and feet
Contratenor
Tenor or Common Tune
See sinful soul thy Sav'ours suffering see, His blessed hands and feet
Bassvs


fixt fast to tree: Observe what rivulets of blood stream forth His painful
fixt fast to tree Ob serve what rivulets of blood stream forth His painful
pierced side, each drop more worth
piereed side, each drop more worth

A French Tune. Tune used for Psalm XCIII in French Genevan Psalter 1562 and quoted as No. 819 in Die Melodien der deutschen evangelischen Kirchenlieder, Johannes Zahn. Found with Psalm XXXVII in English psalter by Ainsworth, 1612.[1]

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[1]Frost, op. cit., p. 399.

A Hymn for Goodfriday

W. Stroud D.D.

See sinful soul thy Sav'ours suffering see,
His blessed hands and feet fixt fast to tree:
Observe what rivulets of blood stream forth
His painful pierced side, each drop more worth

Than Tongue of Men and Angels can express:
Hast[e] to him, cursed Caitife, and confess
All thy misdeeds, and sighing say, 'Twas I,
That caus'd thee thus my Lord my Christ to dye.

O let Thy death secure my soul from fears,
And I will wash Thy wounds with brinish Tears:
Grant me, sweet Jesu, from thy pretious store,
One Cleansing drop, with Grace to sin no more.

A Hymn on the Divine Vse of Musick[1]

[Nathaniel Ingelo]

We Sing to Him whose Wisdom form'd the Ear;
Our Songs, O Thou, who gav'st us Voyces hear:
We joy in God, who is the spring of mirth,
Whose Love's, the Harmony of Heaven and Earthe:
Our Humble Sonnets shall that praise rehearse
Which is the Musick of the Universe.

Cho. And whil'st we Sing, we Consecrate our Art,
And offer up with every Tongue a Heart.

Thus whil'st our Thoughts grow audible in Words,
And Body with the ravish'd Soul accords,
We hallow Pleasure, and redeem the voyce
From vulgar uses, to serve Nobler Joyes:
Whilst hollow Wood and well-Tun'd Strings do give
Praises, the Dumb and Dead both Speak and Live.

Cho.

Through cheerful Ayr with quicker wings we fly,
And make our labours sweet with Melody:
Thus we do imitate the Heavenly Choires,
And with high Notes lift up more rais'd desires:

---

[1]John Playford, Psalms and Hymns, 1671, opposite the title page.

And that Above we may be sure to know
Our Part, we practice often here below.

Cho.

This is Composed to Musick
for Three Voyces
By Mr. John Jenkins

On a quiet Conscience[1]

Close thine eyes and sleep secure,
Thy Soul is safe, thy Body sure:
He that guards thee, He thee keeps,
Who never slumbers, never sleeps.

A quiet Conscience in a quiet brest,
Has only peace, has only rest.
The Musick and the Mirth of Kings
Are out of tune unless she sings.
Then close thine eyes in peace and rest secure,
No sleep so sweet as thine, no rest so sure.

John Playford, Psalms and Hymns, 1671, p. 91.

The Altar

Mr. George Herbert

A Broken Altar Lord thy servant rears,
  made of a heart, and cemented with tears:
Whose parts are as thy hand did frame,
  no workmans tool hath touch'd the same.

A heart alone, is such a stone
  as nothing but thy power doth cut:
Therefore each part of my hard heart,
  meets in this frame to praise Thy Holy Name.

That if I chance to hold my peace,
  these stones to praise Thee may not cease.
O let thy Blessed Sacrifice be mine,
  and Sanctifie this Altar to be thine.

John Playford, Psalms and Hymns, 1671, p. 92.

---

[1]Francis Quarles, Divine Fancies, 1632. Altered.

The harmonizations of the old church tunes by Playford are interesting because they show a mixture of ecclesiastical modal writing and the major/minor tonal system. Seven of the tunes date from the mid-sixteenth century, three are from the late sixteenth century, and the remaining five were new in the early seventeenth century. With the exception of No. 8, written in 1623, and No. 13, dating from 1621, all of the tunes are modal. The harmonizations are the result of chordal thinking rather than the contrapuntal approach used when modal writing was at its height. The upper parts in most cases lack the melodic independence of those written by Tallis. Frequently, as in No. 4, the altvs part is lacking in any direction, and the highest note of the composition is reiterated eighteen times. Often when the tenor moves up a third, the contratenor will use the same two notes as a descending third, and vice versa, so that the effect is of two repeated notes in each part. An example of this is seen in the third measure of No. 6. This sort of voice crossing can be effective when two different voice qualities are involved but here the music is intended for the same kind of voices.

Modal characteristics of the music are the use of an altered note in the cadence to make a major third,[1] followed immediately by a chord using the note unaltered; and the early sixteenth century cadence without a third.[2]

---

[1]Nos. 3, 5, 10, 11, 12. [2]Nos. 1, 6, 10, 14.

Characteristic features of the major/minor tonality are use of diminished intervals, No. 5; diminished triads in inversion, Nos. 10, 11, 14; augmented seventh chord, No. 12; feeling of dominant to tonic in the cadences, sometimes preceded by subdominant and sometimes by tonic six-four.

The long notes at the beginning and end of nearly every phrase tend to become monotonous but Playford was probably not responsible for this lack of rhythmic variety. In an effort to restore congregational singing to the level it had reached before the Commonwealth, he took the tunes that had been familiar to the people and used them as he found them. He lacked the technical skill of Tallis or Gibbons so it is not surprising that the harmonizations do not reveal the beauty of chordal progression or melodic line of those composers. On the other hand, the music is never weak and sentimental. It is dignified even though uninspired, and Playford is to be commended for a sincere attempt to raise the standard of the church music of the period.

A table follows, listing the same technical features which were analyzed in the Tallis and Gibbons tunes so that a comparison can be made.

Playford Harmonizations

	No. 1	No. 2	No. 3	No. 4	No. 5	No. 6
Meter	C.M.D.	C.M.D.	C.M.	C.M.	S.M.	C.M.
Altus moved						
2nd	17	27	2	16	6	8
m3rd	8	2	4	0	6	1
M3rd	2	0	0	0	0	0
4th	1	3	0	1	0	3
5th	0	0	0	0	0	0
rep.	20	16	18	7	10	12
Bass moved						
2nd up	6	12	4	4	5	0
2nd down	7	7	2	2	2	1
3rd up	0	0	0	1	0	3
3rd down	5	6	0	2	0	0
4th up						
5th down	10	8	7	7	7	6
4th down						
5th up	14	10	2	7	5	4
6th down	0	0	0	0	0	2
rep.	*6-4	*5-1	*9-1	1	3	*8-1
Largest leap in						
tenor	P5th	P4th	m3rd	M3rd	P4th	M3rd
bass	P8ve	P8ve	P8ve	P5th	P5th	P8ve
Highest note						
in altus	f′	g′	f′	f′	f′	f′
Lowest note						
in bass	G	G	G	F	G	F
Extent of						
tenor	P8ve	m9th	d5th	P4th	m7th	M6th
bass	P8ve	M9th	P8ve	P8ve	P8ve	M10th
Beginning						
rhythm	o d	o d	d d	d o	d o	o d
**melody	by step	P4th u.	rep.	M3rd u.	M3rd u.	M3rd u.
Chords						
root pos.	49	45	28	26	23	23
$^{6}_{3}$	7	10	0	2	3	4
$^{6}_{4}$	1	0	0	0	0	1
7th	0	1	0	0	0	0
Dissonance						
sus.	2	1	0	0	0	1
p.t.	1	0	0	2	1	0
pedal point	0	0	1	0	0	0

* second figure indicates an octave leap
** rep. = repetition, u. = up, d. = down

Playford Harmonizations (Cont'd)

	No. 7	No. 8	No. 9	No. 10	No. 11	No. 12
Meter	C.M.	L.M.	L.M.	7.6.7.6.D.	C.M.	C.M.
Altus moved						
2nd	12	15	16	25	11	3
m3rd	3	2	3	6	4	4
M3rd	0	2	1	0	0	3
4th	4	2	0	2	1	5
5th	0	0	0	0	0	1
rep.	7	8	8	11	9	8
Bass moved						
2nd up	5	8	3	7	4	3
2nd down	3	5	2	8	5	2
3rd up	2	2	1	1	0	3
3rd down	1	3	1	4	1	5
4th up						
5th down	4	2	9	9	5	4
4th down						
5th up	4	5	10	10	4	3
rep.	*5-1	*4-1	2	5	*5-1	*4-1
Largest leap in						
tenor	P4th	P4th	m3rd	P5th	M3rd	P5th
bass	P8ve	P8ve	P5th	P5th	P8ve	P8ve
Highest note						
in altus	g′	f#′	g′	g′	g′	d′
Lowest note						
in bass	G	G	G	F	G	G
Extent of						
tenor	m7th	M6th	m6th	m9th	m6th	P8ve
bass	m10th	M9th	P8ve	M10th	P8ve	P8ve
Beginning						
rhythm	o d.	o d	o d	o d	o d	d | o
**melody	m3rd u.	rep.	rep.	5th d.	rep.	m3rd u.
Chords						
root pos.	24	22	28	20	24	23
6	3	9	4	5	4	4
6/4	1	1	0	1	0	0
7th	0	1	0	0	0	1
Dissonance						
sus.	1	0	0	0	1	0
p.t.	3	2	0	0	2	0

* second figure indicates an octave leap
** rep. = repetition, u. = up, d. = down

Playford Harmonizations (Cont'd)

	No. 13	No. 14	No. 15
Meter	C.M.	6.6.6.6.4.8.4	10.10.10.10
Altus moved			
2nd	13	17	22
m3rd	1	4	4
M3rd	0	4	3
4th	2	1	1
5th	0	0	0
rep.	9	8	8
Bass moved			
2nd up	4	7	7
2nd down	2	4	6
3rd up	1	0	0
3rd down	5	8	7
4th up			
5th down	4	10	10
4th down			
5th up	2	2	3
rep.	*7-4	*3-1	*3-2
Largest leap in			
tenor	P5th	P5th	M3rd
bass	P8ve	P8ve	P5th
Highest note in altus	g'	f'	g'
Lowest note in bass	F	F	F
Extent of			
tenor	P8ve	M9th	m9th
bass	M10th	M9th	M9th
Beginning rhythm	o d	o d	o d
**melody	P5th u.	P5th u.	m3rd d.
Chords			
root pos.	24	32	33
$\frac{6}{3}$	3	8	7
$\frac{6}{4}$	1	0	0
7th	0	0	0
Dissonance			
sus.	1	0	1
p.t.	1	0	3

* second figure indicates an octave leap
** rep. = repetition, u. = up, d. = down

In 1677 Playford issued a second psalter. This was The Whole Book of Psalms: with the Usual Hymns and Spiritual Songs; together With all the ancient and proper tunes sung in Churches, with some of later use. Compos'd in Three Parts, Cantus, Medius, and Bassus: In a more Plain and Useful Method than hath been formerly Published. By John Playford. . . . London Printed by W. Godbid for the Company of Stationers, and are Sold by John Playford near the Temple-Church 1677.

Opposite the title page was the same picture of David with a harp that had appeared in the 1671 volumes, this time without the border of canons. The earlier book had been folio size. This one was 8vo and in the preface Playford explained that the first one had been too large to carry easily to church, also the psalms had not been arranged in order. For these practical reasons the new issue was made.

Although not identical with the preface for the first volume, the preface in 1677 was devoted to a defense of singing psalms and hymns in the church service. The practice was traced by means of quotations from the Bible beginning at the time of Adam. Concerning the service of the early Christians he pointed out:

> An account hereof I find learnedly discoursed by Dr. Cave in his Primitive Christianity, Part 1, p. 276, 277, where speaking of the reading the appointed Lessons, he hath these words: 'About this part of the Service it was that they sung Hymns and Psalms, a considerable part of the Divine Worship, (as it had ever been accounted

> both among Jews and Gentiles) and more immediately serviceable for Celebrating the Honor of God, and lifting up the Minds of Men to Divine and Heavenly Raptures.' Also pag. 351 setting down the Custom of the Administration of the Blessed Sacrament of the Lord's Supper in those times, he writes, 'During the time of Administration which in populous Congregations was no little time, they sung Hymns and Psalms.

The preface went on with comments about the custom of singing psalms and hymns during the time at which Playford lived.

> But to come nearer our Times: In our late Forefathers days, (upon the Restoration of our Church to its primitive purity and Discipline) it was, that some holy and godly men brought the present use and manner of singing Psalms into the Publick Service of our Church. . . . But Time and long Use hath much abated the wonted reverence and estimation it had for about 100 years after this Establishment. The Reasons whereof, as I conjecture, are chiefly these; 1. The faults that some find with the Translation; 2. The dislike that others have for the Tunes: and 3. The ill custom of Reading every Line by itself before they sing it.

Each of the three points was then discussed at some length. He felt that the English tunes were not inferior to the tunes of any other country. It was the custom of "the stops and stays" during performance which was objectional. That procedure, which has since been called "lining out," originated, he said, in Scotland. The disasters occurred when the clerk, responsible for giving each line to the congregation before it was sung, missed a line. The result was not enough notes in the line of music which was next in the tune. The chaos which resulted was especially bad when an organ was used for accompaniment, as

was frequently done at that time. Before clerk, organist, and congregation could be brought together again with the correct words and notes, the music had lost its meaning and religious use. The author pointed out that the method was useful

> in small Villages near the Sea, or in the Borders of Scotland, where it may chance not two in those Congregations are book-learn'd; but not here in London . . . you have not three in a hundred but can read.

He commended the parish clerks in London who had recently set up an organ in their Common-Hall, and met once a fortnight with an organist to play for them, in order to practice the singing of Psalms.

The impractical size and confusing order of psalms in the earlier book was noted. A re-publication of the Ravenscroft psalter had been considered and rejected because the variety of clef signs was confusing, and in order to sing the tunes properly, boys voices were needed. There were no trained trebles in this period immediately after the Commonwealth. Many "outlandish tunes, Scotch and Welsh" were used in with the English tunes in Ravenscroft, which detracted from the value of the book. In spite of these faults, Playford found that the book was essentially of high quality, but that the tunes were not sung as they were written. This book was to present the tunes as they were sung and would arrange them

> in Three Parts viz. Cantus, Medius, and Bassus. All

> knowing persons in the Science will confess, that All Parts of Musick are contained in Three. . . . This [arrangement] more useful and easier to perform. The Church Tune in the Treble Part . . . with Bass under it, as most proper to joyn Voice and Instrument . . . useful for organist . . . also Lute or Viol.

The Medius part was composed not to rise above the church tune "or cloud it except in such places as it could not be well avoided." The bass was suitable for "indifferent voice" and all three parts could be sung by men, or boys, or women. The preface was signed by John Playford and between it and the main part of the book came A short and pious account of the Virtue and Efficacy of the Psalms.

The contents of the volume included:

Veni Creator Hymn at Consecration of Priests
2 versions
Te Deum
Benedictus
Magnificat
Nunc dimittis
Lords Prayer
The Creed
The Ten Commandments

Psalms

The Rest of the Solemn Hymns
Song of the 3 Children
Humble Suit of a Sinner
Lamentation of a Sinner
Penetential Hymn
Prayer after the X Commandments
Hymn after H. Communion (Gloria in excelsis)
A Hymn for Sunday
A Morning Hymn
Hymn on Divin use of Musick

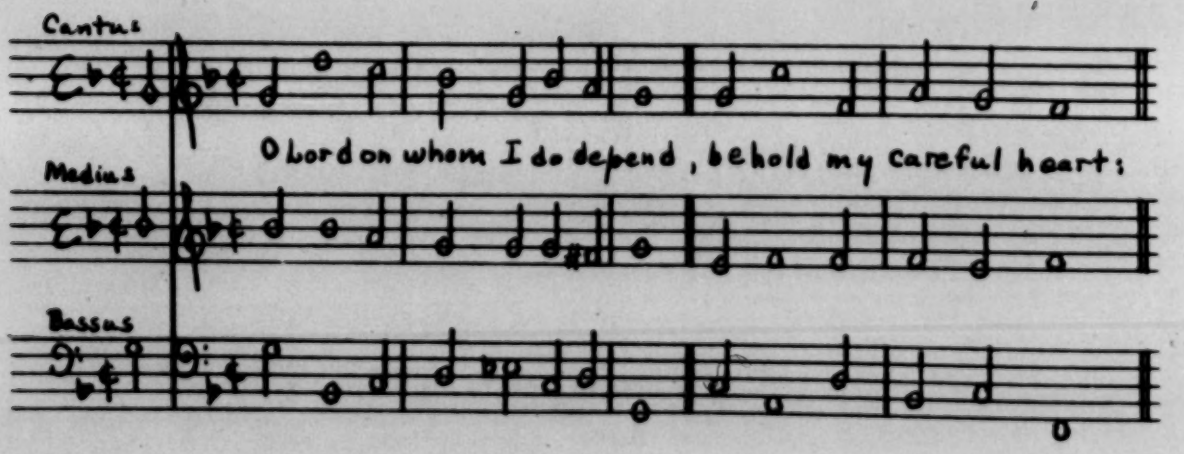
The number of freely composed hymns was reduced from sixteen in the 1671 edition to six in this volume, with only

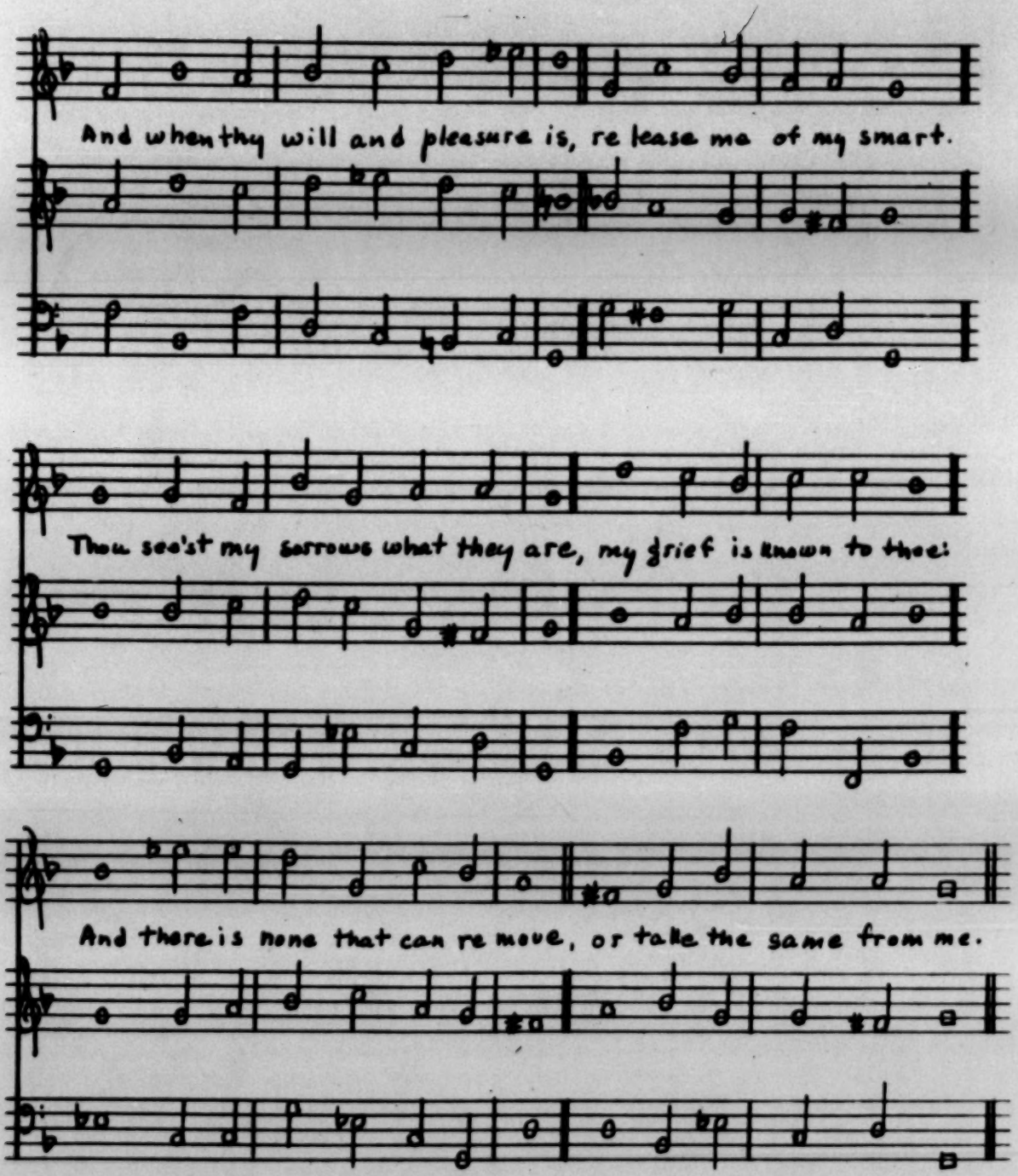
two carried over from the earlier publication. Three were taken from the first group of English hymns printed c. 1559, and one was new. A fourth edition of the psalter, published in 1698, kept the same original hymns with a few changes in the music. The hymns and tunes from the two editions are reproduced together here, with the differences noted in the heading of each. In both volumes the Cantus and Bassus were printed together; the Medius and Bassus, each separately. The words were the same for all parts.

Example 65. Humble Suit of a Sinner
"O Lord, on whom I do depend"
L.M.D.
abcbdefe

John Playford, The Whole Book of Psalms, 1677, pp. 283-285. The bass note at the beginning of the third phrase was d in this edition.

John Playford, The Whole Book of Psalms, 1698, p. 279.

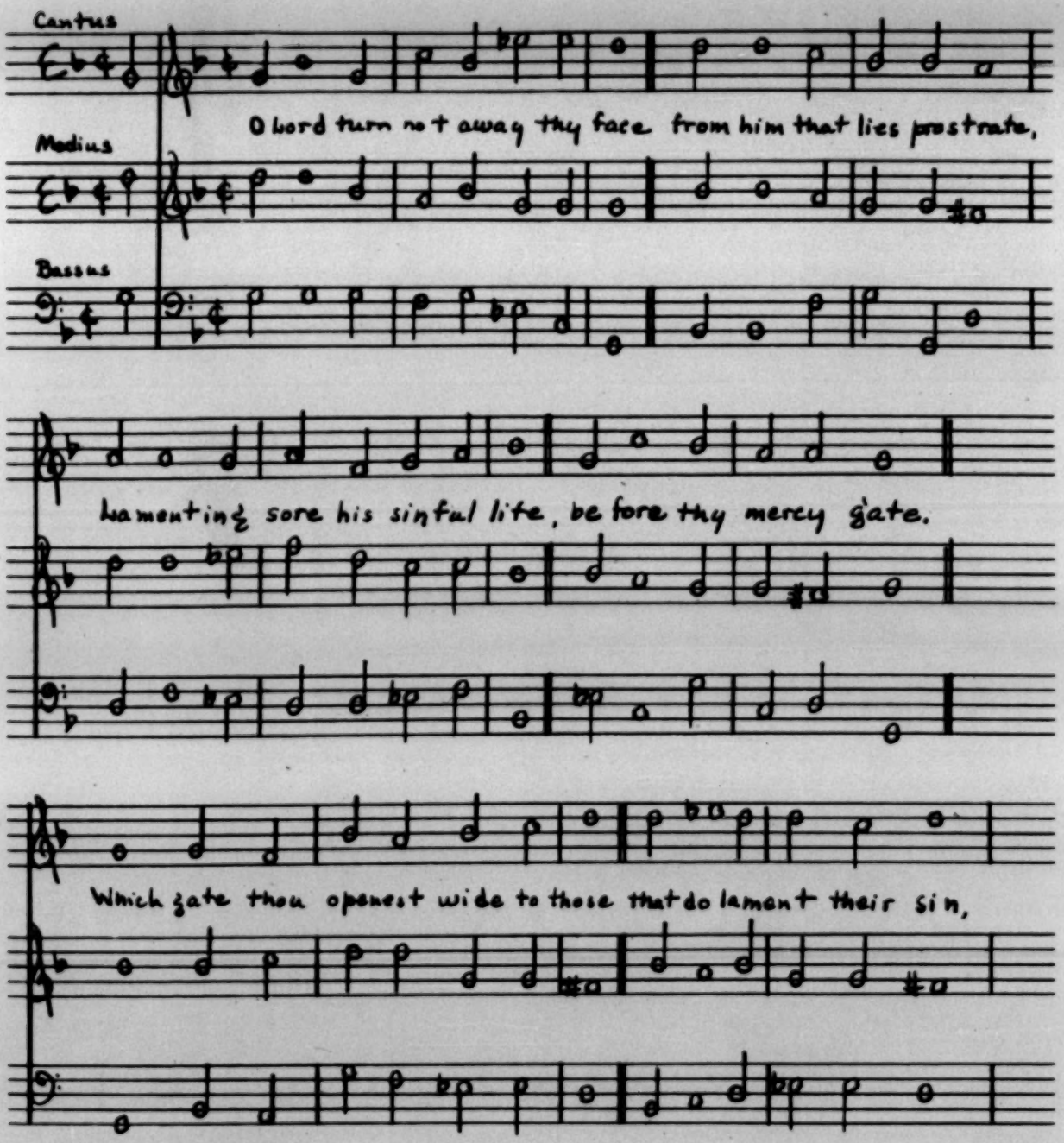


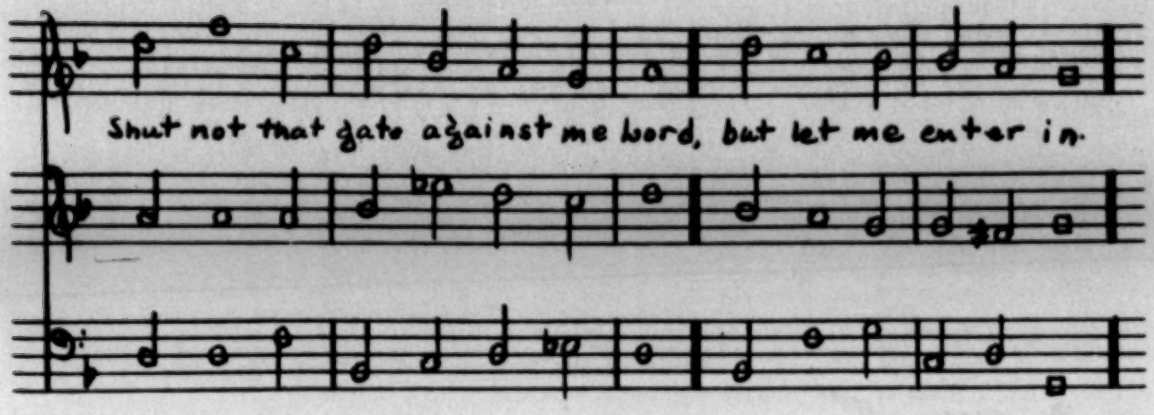

And when thy will and pleasure is, release me of my smart.
Thou see'st my sorrows what they are, my grief is known to thee:
And there is none that can remove, or take the same from me.

Tune for Psalm XXXVIII. The same tune associated with this hymn in Sternhold and Hopkins Psalter of c. 1559. Cf. Ex.20

Example 66. The Lamentation of a Sinner
"O Lord turn not away thy face"
C.M.
abcb

John Playford, The Whole Book of Psalms, 1677, pp. 285-287.

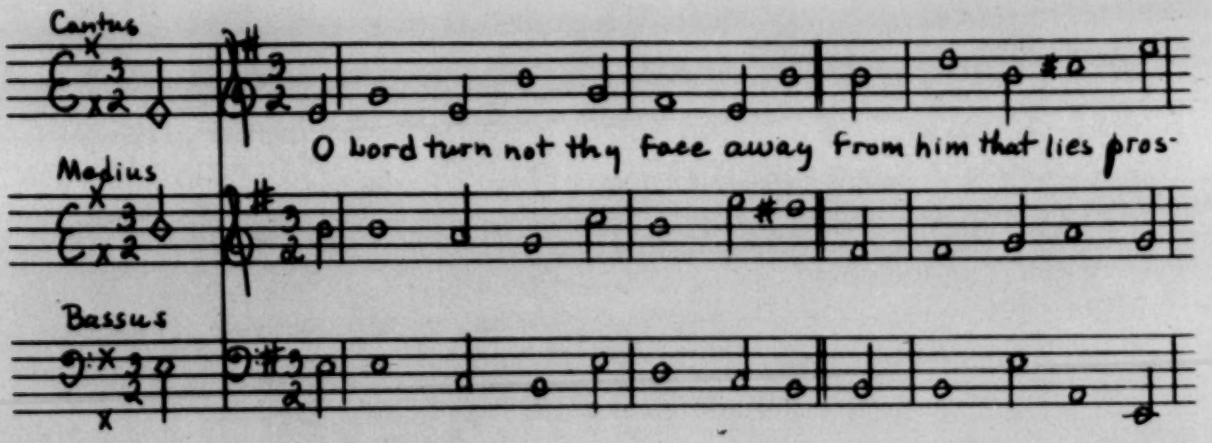

Cantus
Medius
Bassus
O Lord turn not away thy face from him that lies prostrate,
lamenting sore his sinful life, before thy mercy gate.
Which gate thou openest wide to those that do lament their sin,

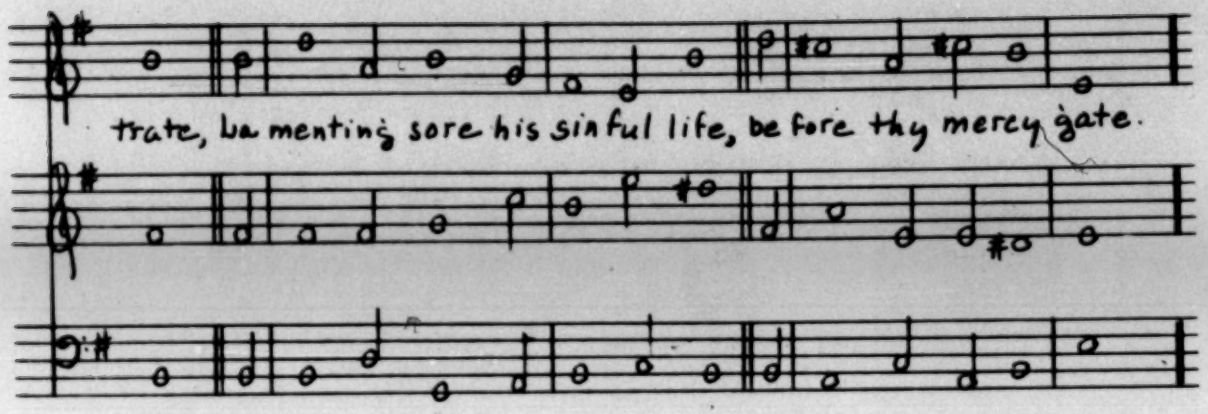


Tune the same as associated with the hymn in Sternhold and Hopkins Psalter of c. 1559. Cf. Ex.47

Example 67. The Lamentation of a Sinner
"O Lord turn not away thy face"
C.M.
abcb

John Playford, The Whole Book of Psalms, 1698, p. 281.



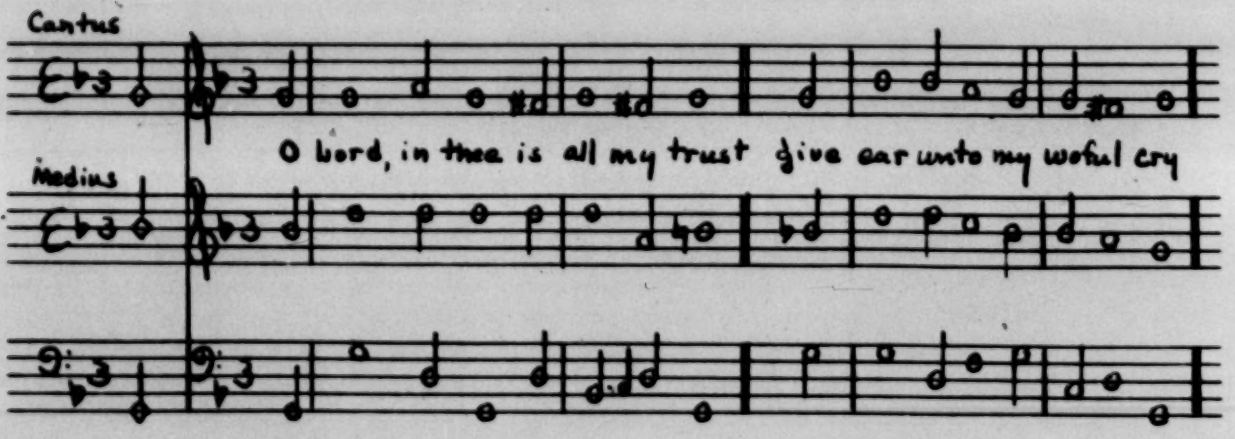


Martyrs Tune which was first used in Scottish, 1615.[1]

Example 68. A Penetential Hymn
"O Lord, in thee is all my trust"
L.M.D.
ababcdcd

John Playford, The Whole Book of Psalms, 1677, pp. 287-288.

John Playford, The Whole Book of Psalms, 1698, p. 282.
The third and fourth notes in the bass were G and F in this edition.



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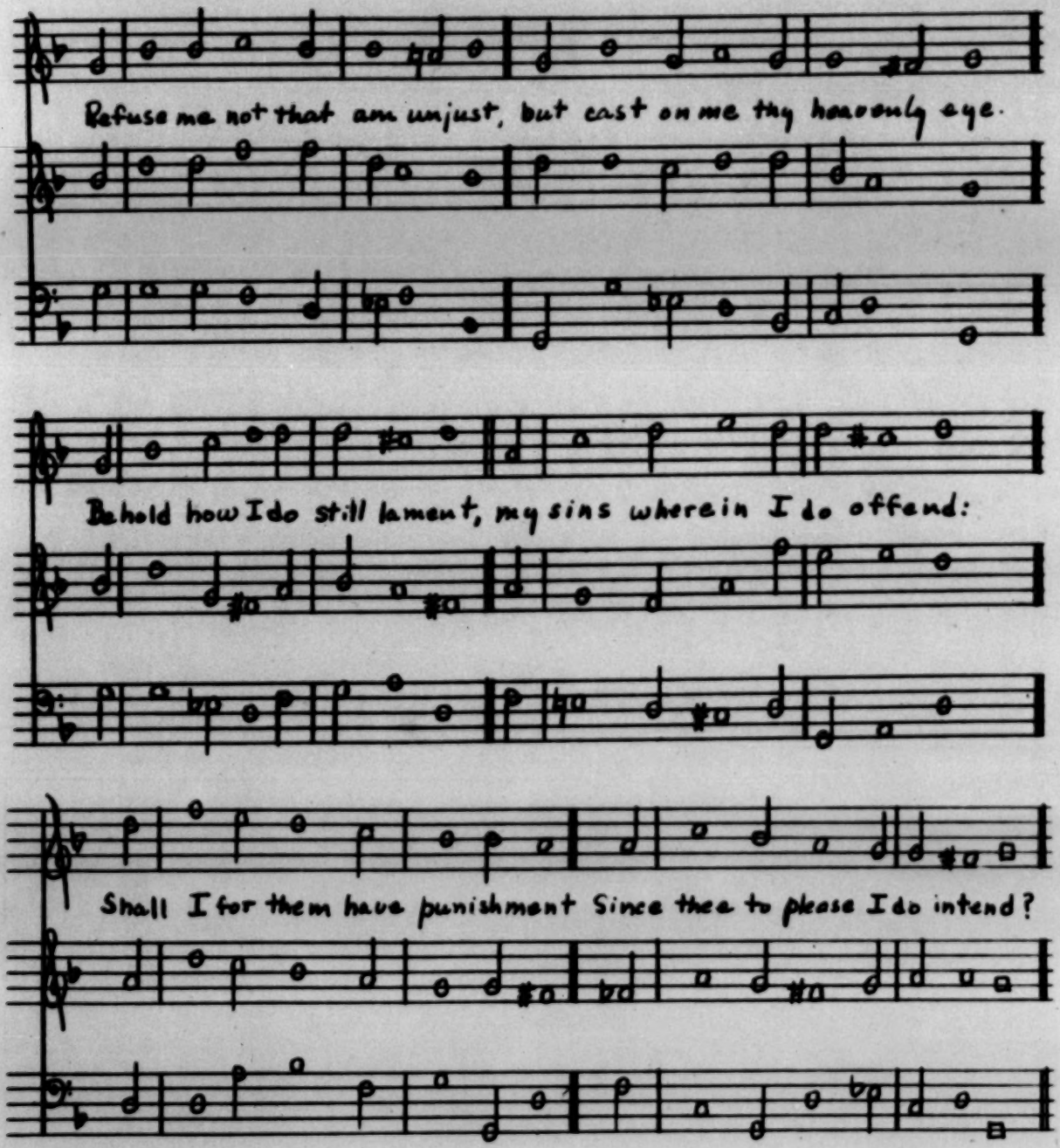
[1]Frost, op. cit., p. 257.

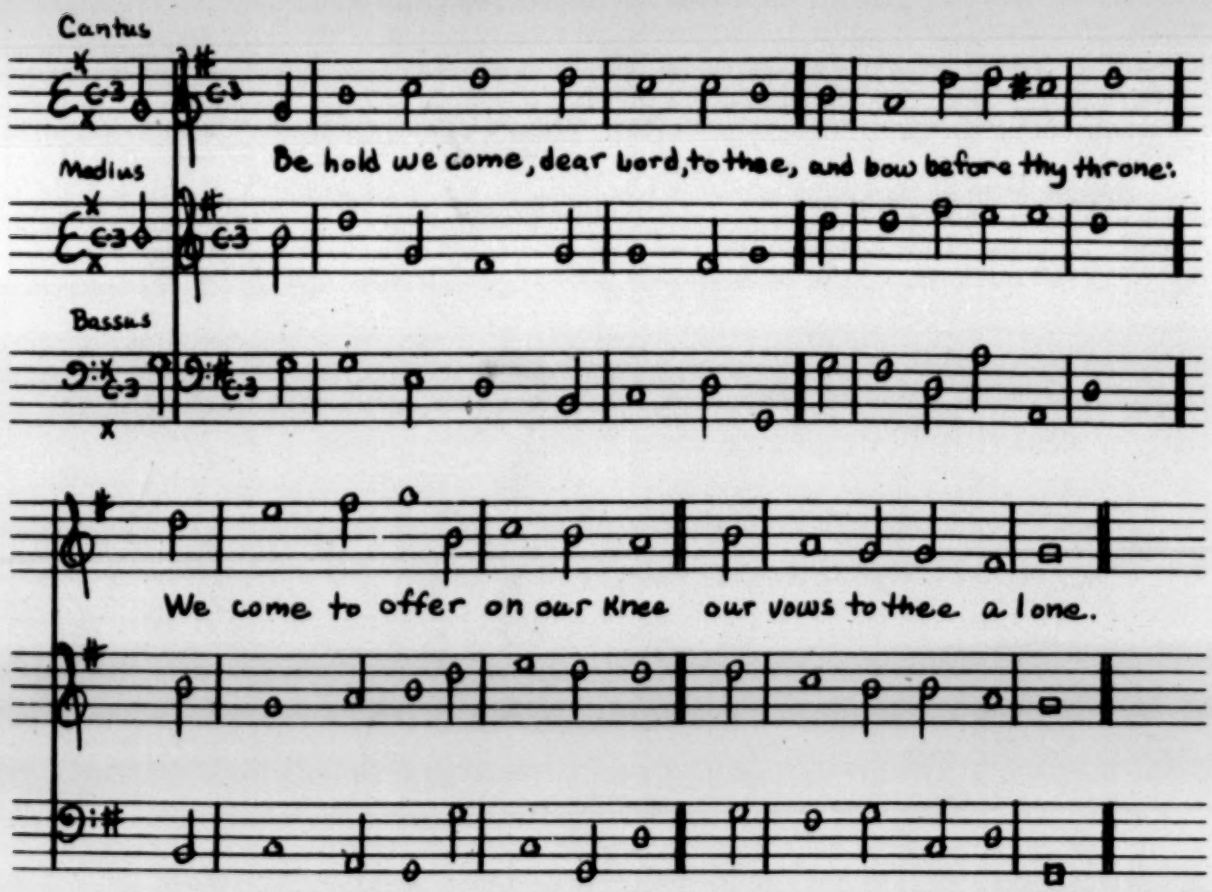

Refuse me not that am unjust, but cast on me thy heavenly eye.
Behold how I do still lament, my sins wherein I do offend:
Shall I for them have punishment Since thee to please I do intend?

Playford designated this as the Proper Tune and it is the same tune associated with this hymn in the Sternhold and Hopkins Psalter, c. 1559. Cf. Ex. 83

Example 69. A Hymn for Sunday
"Behold we come, dear Lord, to thee"
C.M.
abab

John Playford, The Whole Book of Psalms, 1677, pp. 291-292.

John Playford, The Whole Book of Psalms, 1698, pp. 285-286.


Cantus
Medius
Bassus
Be hold we come, dear Lord, to thee, and bow before thy throne:
We come to offer on our Knee our vows to thee a lone.

New tune, first used in the 1677 book.[1] Cf. with setting of the same hymn in Ex. 50

O3 after the clef indicated a time called "Imperfect of the More." Each note was equal to two notes of the next smaller

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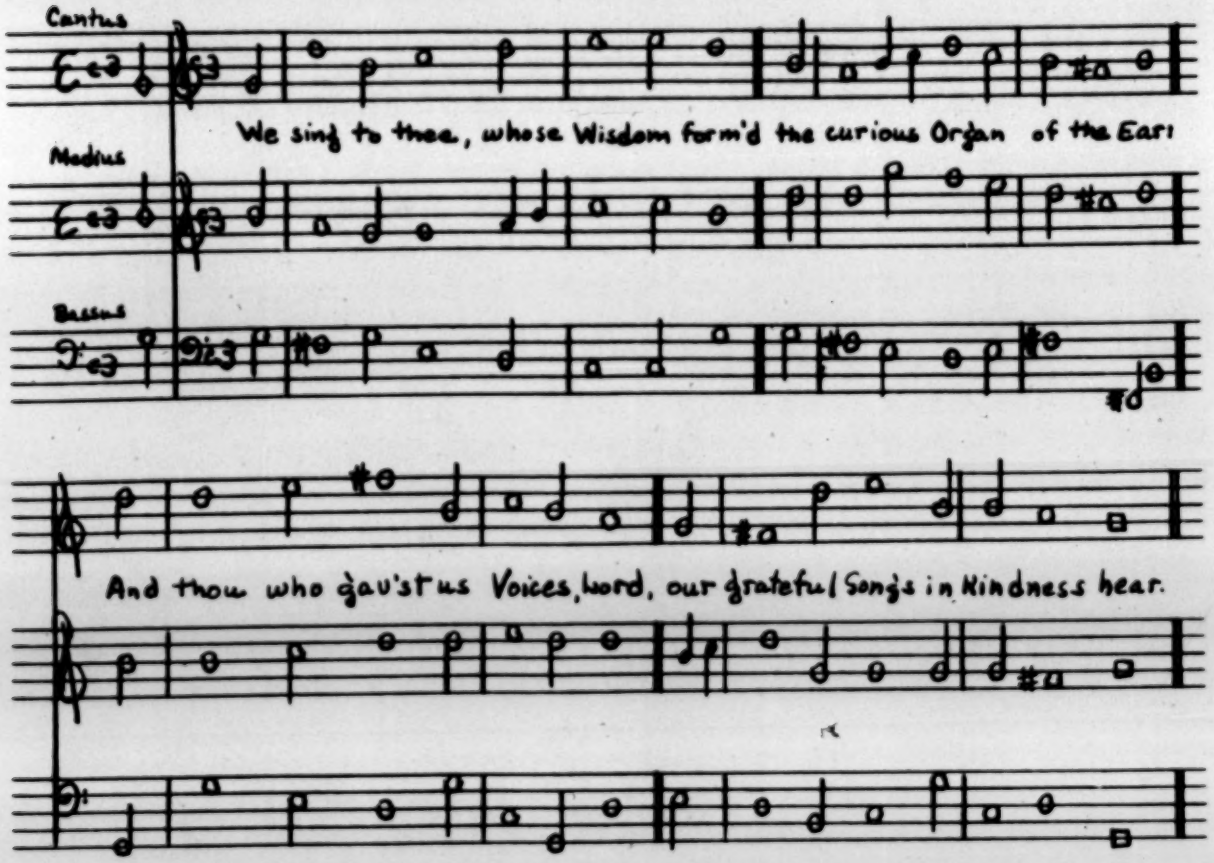
[1]Frost, op. cit., p. 254.

value except the semibrief which was equal to three minims.[1]

Example 70. On the Divine Use of Musick
"We sing to thee, whose wisdom"
L.M.
abcb

John Playford, The Whole Book of Psalms, 1677, p. 293.

John Playford, The Whole Book of Psalms, 1698, p. 287.


Cantus
Medius
Bassus
We sing to thee, whose Wisdom form'd the curious Organ of the Ear!
And thou who gav'st us Voices, Lord, our grateful Songs in Kindness hear.

Mensural notation sign explained on page 253.

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[1]Playford, A Breefe Introduction to the Skill of Musick, London, 1654, p. 16.

On the Divine Use of Music

We sing to thee, whose Wisdom form'd
  The curious Organ of the Ear:
And thou who gav'st us Voices, Lord,
  Our grateful Songs in kindness hear.

We'll joy in God, who is the spring
  Of lawful Joy and harmless mirth:
Whose boundless Love is fitly call'd,
  The Harmony of Heav'n and Earth.

. . . . . .

And whilst we sing, we'll consecrate
  That too too much prophaned Art,
By off'ring up with ev'ry Tongue
  In ev'ry Song a flaming Heart.

. . . . . .
. . . . . .

And that Above we may be sure
  When we come there our part to know:
Whilst we live here, at Home and Church
  We'll practice Singing oft below.

Gloria Patri

The medius parts in these harmonizations show more melodic independence than the parts added by Playford in his four voice settings. It frequently rises above the cantus, in spite of the composer's statement in his preface that it was not to cloud the treble part. An interesting cross relation is used in the last phrase of the Martyr's tune with the Lamentation of a Sinner, Ex. 36. It is pointed out in Music in the Baroque Era that this kind of insistence on cross relations, "especially in cadences, represents an

attempt to unite modal and tonal concepts.[1]

Playford's settings were the last that were made of the "church tunes" and were still being used in 1757 when the twentieth edition was published.

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[1]Manfred F. Bukofzer, Music in the Baroque Era, New York, 1947, p. 215.

CHAPTER VIII

PSALTERS OF THE SEVENTEENTH CENTURY

John Playford was not the only one publishing psalms and hymns during this period. However, the music in his publications assumed a more important role than it did in most of the other psalters, and the freely composed hymns, even though fewer in number than the psalms, were admitted with an equality of position. Even though other writers were apparently satisfied to use the "common tunes" and worked less with original hymns, their contributions to English hymnody should not be overlooked.

When the psalms first appeared in the vernacular, it was customary to sing the Psalter complete. Then the right of selection was allowed the clergy, but even after selection was permitted, some of the thoughts expressed which were inapplicible to the congregation were made more absurd by the process of lining out. In addition, the Christian was not able to sing his Saviour's name in Psalmody. To remedy this, John Patrick (1632-1695), Preacher to the Charter-House, London, began to introduce evangelical interpretations of the psalms.

A Century of select Psalms and portions of the Psalms of David, especially those of praise was published in 1679

for use at Charter House. The preface stated that it was "bound by the Orders of the House, upon Sundays and Festivals and the Eves of them, to sing the Psalms to an organ, tho without Quire."

Concerning the music, Patrick said in the preface:

> I confess there are discouragements to undertake such a work, and particularly that, which some others have deservedly complained of, viz. the ungracefulness of the measures of our Common Tunes: which I think happens to have been the worst chosen of an Meter extant in any Language, and scarce admits when words are fitted to them, of any Elegancy; which therefore the Excellent Poets of our time have balked, and chosen in their Translations to use Pindarics or other measures of their own fancying. . . . But since the people cannot be wound up to them, he that intends their benefit, must condescend, and take as he finds it, the Meter they are accustomed to; and fit such words to them as they can understand.

The evangelical interpretations included his versions of the Te Deum, Benedictus, Magnificat, Nunc dimittis, a hymn "Ye faithful servants of the Lord" taken out of Revelations, several Doxologies, and psalms. The volume was expanded into a complete Psalter called <u>The Psalms of David in Metre: Fitted to the Tunes used in Parish-Churches</u>, the first edition appearing in 1694. The tune to be used was indicated at the beginning of each psalm: "To the 100 Psalm Tune" or "As the 113 Psalm," etc.

An example of Patrick's work follows.

Blest Saviour! that from God to us
On this kind errand came,
We welcome thee; and bless all those
That spread thy Glorious Fame.[1]

This was a paraphrase of Psalm 118, part two, verse twenty-six which reads "Blessed is he that cometh in the name of the Lord: we have blessed you out of the house of the Lord."

To those who believe that the English hymn began with the works of Isaac Watts, these Christianized psalms have been called the middle ground between the metrical psalm and the English hymn. It is true that Patrick's psalms were sung by some who objected to singing anything but passages from the Bible, not grasping at first perhaps, that these were paraphrases and not translations. It is also true that this work by Patrick was important enough to have attracted the attention of Watts. Nevertheless, to say that the English hymn grew out of the Christianized psalm ignores the stream of hymns which flowed constantly beside the psalm versions.

Another kind of paraphrase was developed by William Barton (c. 1603-1678), probably a vicar of St. Martin's, Leicester, and a conforming Puritan. He started his work when he tried to make a purer version of the Psalter in response to Puritan demands, but gradually his verses became free paraphrases from all parts of the Bible. The results

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[1]John Patrick, A Century of Select Psalms, London, 1679, p. 250.

were regarded by him and his contemporaries as hymns, and he called them Chapter-hymns to distinguish them from Psalm-hymns. He and his fellow Puritans believed that the only acceptable hymns must be derived directly from the Bible. Julian cites the preface of Barton's Four Centuries of Select Hymns published in 1668,[1] in which Barton stated that the absence of the check of the Holy Scripture had led to "horrid blasphemy" in the Papist hymns, and he called the Complaint of a Sinner "nonsensical." This mention of one of the first freely composed hymns in English would seem to indicate that it was still being used in some churches in spite of the Puritan dislike for it. There is further evidence that the hymn was still known, in the preface to the Three Last Centuries, incorporated in the Six Centuries of Select Hymns and Spiritual Songs, 1683, where in speaking of the tunes Barton said:

> Note, That the Tune call'd Where Righteousness, etc. may be changed into the usual Tune of the 67 Psalm if you put in two Sillables more in the third Line of every four.

The first line of the Complaint of a Sinner was "Where righteousness doth say" and the tune had been in use since c. 1559.

A few tunes were printed in the Three Last Centuries, in a group and separate from the hymns. These were all taken

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[1]Julian, op. cit., p. 346.

out of "the old Psalm-Book rectified by Mr. Ravenscroft" except two which were "New." None of the harmonizations from Ravenscroft's psalter were used and the tunes appeared in a single melodic line. Each hymn was usually prefaced by the name of the tune to which it could be sung and an indication where the text might be found in the Bible. As these were not freely composed hymns in the sense that the term has been used in this paper, Barton's hymns are not included in the index of first lines, but one example of his work might be of interest.

Hymn 125[1]
Tune Have Mercy, etc.
Mat. 11.28[2]

Come to me, saith the Lord,
  All ye that are opprest,
And griev'd within, by weight of sin,
  and I will give you rest.

Take on you my sweet yoke,
  and learn of me this Art,
How meek to be and like to me,
  that am of humble heart.

So shall your soul find rest,
  not to be had elsewhere:
My yoke alone's an easie one,
  my burthen light to bear.

The last important Psalter published before the advent

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[1]Willaim Barton, Six Centuries of Select Hymns, London: William Heptinstall, 1688, p. 123.

[2]Come unto me, all ye that labour and are heavy laden, and I will give you rest. Take my yoke upon you, and learn of me: for I am meek and lowly in heart: and ye shall find rest unto your souls. For my yoke is easy, and my burden is light.

of Watts' hymns was A new Version of the Psalms of David fitted to the tunes used in Churches brought out in 1696 by Nahum Tate (1652-1715), Irish poet laureate, and Dr. Nicholas Brady (1659-1726). By the order of William III, to whom it was dedicated, the new version was allowed to be used in churches, chapels, and congregations and was accepted with enthusiasm, especially within the Anglican churches around London, although in some parishes, it never supplanted Sternhold and Hopkins. The first edition did not include any hymns. A Supplement To The New Version of Psalms, By Dr. Brady, and Mr. Tate, Containing, The Psalms in Particular Measure; the usual Hymns . . . and Tunes (Treble and Bass) proper to each of them, and all the rest of the Psalmes was accorded royal authority in 1703. The Tenth Edition was examined and contained "Plain Instructions" about music and how to read it. "Near Thirty New Tunes" had been added to the common tunes, and the whole was called a Compleat Psalmody. Useful for Teachers and Learners of either Version as it gave tables of all the psalms of the new, old, and Dr. Patrick's versions, directing what tunes were fitted for each psalm.

Nearly every psalm and hymn was printed with the tune to which it was to be sung. The hymns were:

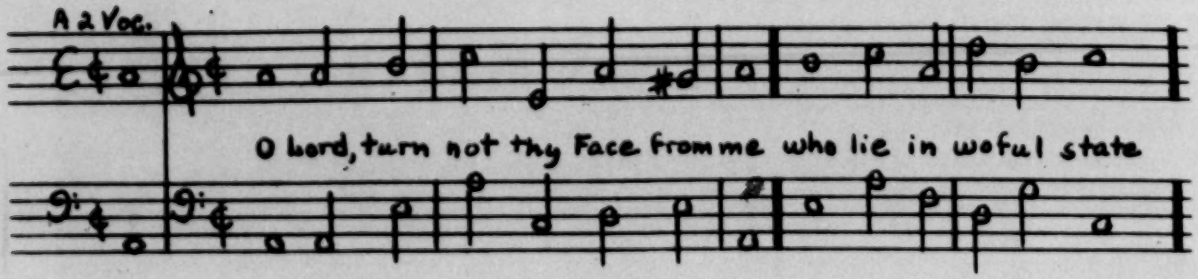
Te Deum
Veni Creator in S.M.
Veni Creator in C.M.D.
Benedictus
Magnificat with new and old tune

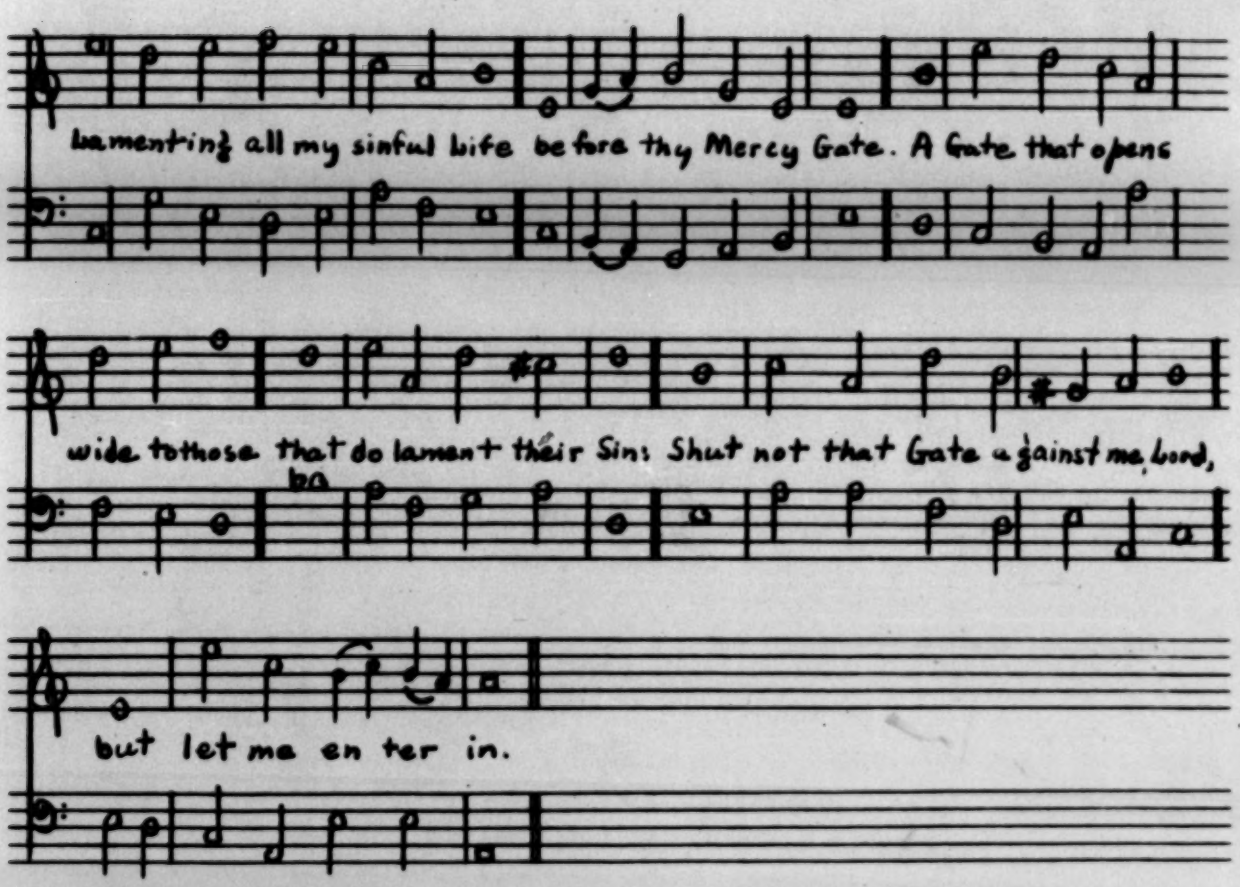
Nunc dimittis
Creed with new tune
Lord's Prayer with new tune
Lord's Prayer in C.M.D.
The Ten Commandments with new tune
Lamentation of a Sinner to same tune as the Ten Commandments
Song of the Angels, at the Nativity of our Blessed Saviour

The Song of the Angels was the now well-loved Christmas carol "While shepherds watched their flocks by night" and was sung to St. James tune. The text, Luke 2:8-15, was printed beside it showing that it was the same type of free paraphrase which William Barton did. There was a new tune for the old Lamentation hymn and as it was typical of the new tunes which were added in the psalter it is shown here, along with the new tune to the 149th Psalm. The latter was chosen for reproduction even though it was associated with a psalm version in the Tate and Brady volume because it has come into common use in hymnals in recent years.

Example 71. Lamentation of a Sinner
"O Lord, turn not thy face from me"
C.M.D.
abcbdefe

N. Tate and N. Brady, A Supplement to the New Version of Psalms, 1703, p. 133.
The tune was named Ten Commandments.

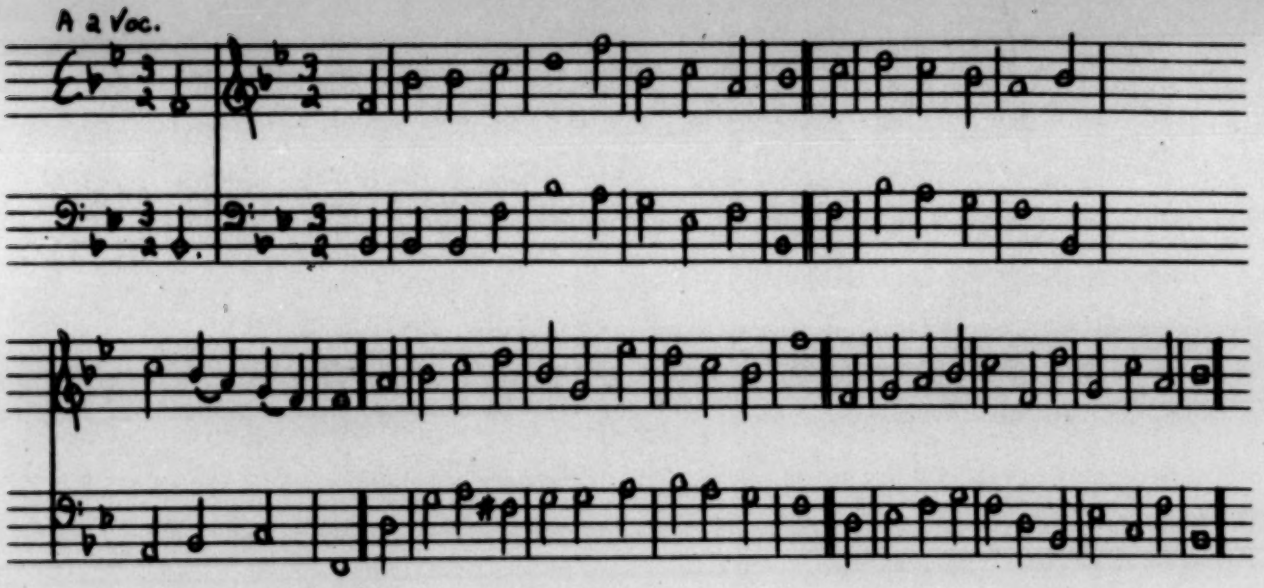



lamenting all my sinful life before thy Mercy Gate. A Gate that opens
wide to those that do lament their Sins: Shut not that Gate against me, Lord,
but let me en ter in.

In the seventh phrase the last bass note was printed C, but should be E. The same sign was used for either sharp or natural in the original but has not been retained in the reproduction.

Example 72.
A new Tune to the 149th Psalm of the New Version,
and the 104th Psalm of the Old
10.10.11.11.

N. Tate and N. Brady, A Supplement to the New Version of Psalms, 1703, pp. 77-78.



There was no indication of the composer or a name for the tune. Since that time it has been attributed to Willaim Croft and also to George Frederick Handel. It has been called St. George and Hanover. A discussion of the claims for both composers is found in Songs of Praise Discussed, p. 409.

The first tune continues the practice which had become established by the end of the Commonwealth of starting and closing each phrase with long notes. Within the phrase, the notes are generally all the same length but there are indications of a trend away from syllabic settings made up

of minims. The second tune has a stronger rhythmic pulse than the "old" psalm tunes. It moves quicker and the triple measure without long notes at both ends of the phrases is a new departure from the style of the psalm tune in use at the time.

The major/minor tonality is well established. The tune used with the Lamentation is in minor with modulations to C major, e minor, and d minor. The tune now generally called Hanover is in B flat major with modulations to F major and g minor.

The cadence used so frequently in the Gibbons tunes is found in the Lamentation tune at the end of the first and sixth phrases, now without the suspension of the fifth of the subdominant chord. (Cf. p. 188.) The cadence of the fourth phrase, with the words "Mercy Gate" is unusual. The seventh above the A was common practice at that time but the fourth above the B is unexpected. The whole phrase has a folk tune quality.

The leap of a sixth within the phrase occurs in both of these tunes in the treble part. The leap of an octave within the phrase is used in the first tune. In all of the tunes analyzed in this study, the octave has been so used but once before in the part which carried the tune. This was in Song I by Orlando Gibbons. The sixth was found in the main melodic line in a Hunnis tune, Ex. 32, 1597, and

not again until Playford's second book of psalms published in 1677. Then, of course, it was used only in a "new" tune, just as the tunes which use a sixth in this 1703 volume are marked "new".

In spite of the regularity of the rhythmic pattern, both tunes achieve more freedom than Playford's new tunes, and Hanover, expecially, is vigorous and sturdy.

The psalters toward the end of the seventeenth century have shown a decrease in the number of freely composed hymns admitted. The so-called hymns of Willaim Barton were scriptural paraphrases. The hymns of John Patrick were Christianized psalms. Only one hymn was included in the early Tate and Brady. If nothing more than the psalters were examined it would appear that in England religious thoughts in the seventeenth century were not expressed in freely composed verse. A study of the works of the lyric poets will prove this to be a false supposition.

The hymn tune at the end of the seventeenth century suffered from the limitation of a set rhythmic pattern and from the lack of variety of chords used, as the major/minor tonality became established. Hymn singing was further hampered by the monotonous practice of using only a few tunes over and over. The writers of the psalms and scriptural paraphrases kept deploring the lack of variety in tunes available, but it was no doubt true then, just as it is to-day, that new tunes were not readily accepted by the average church-goer.

CHAPTER IX

DEVOTIONAL POETS OF THE SIXTEENTH AND SEVENTEENTH CENTURIES

Some of the most beautiful English hymns that are known to-day were written by devotional poets during the sixteenth and seventeenth centuries. Poets have always sung hymns to their Gods, freely and reverently, and the Christians who lived during the Reformation in England were no exception. Sometimes a poet would contribute only one or two hymns and frequently the verses were not immediately joined with a tune, nevertheless, viewed collectly, the hymns produced during this period are profuse in number and show a high degree of literary excellence.

Contrast, for example, the lovely little hymn by Phineas Fletcher (1582-1670), with some of those of the eighteenth century which insisted so crudely on the thought of blood.

Drop, drop, slow tears,
And bathe those beauteous feet,
Which brought from heav'n
The news and Prince of Peace.

Cease not wet eyes,
His mercies to entreat;
To cry for vengeance
Sin doth never cease.

In your deep floods
Drown all my faults and fears:
Nor let his eye
See sin, but through my tears.[1]

A list of the poets of this period who contributed to English hymnody is given preceding the index of the first lines of hymns, and in cases where only one or two hymns were written, this is the only mention made of them. There were some collections of hymns and religious poetry, however, that were of considerable importance even though they were printed without music. The first of these was The Temple: Sacred Poems and Private Ejaculations, the collected religious verse of George Herbert, published in 1633.

Herbert was a member of a famous English family and was the younger brother of Lord Herbert of Cherbury. He was a Fellow of Trinity, 1615 and Public Orator, 1619. His early life was spent as a courtier during the reign of James I. Later he took Holy Orders and spent the last three years of his life as rector of Bemerton in Wiltshire, having been appointed on April 26, 1630. Among his friends were John Donne, Francis Bacon, and Izaak Walton. It was Walton who wrote his biography and this work at once made him popular.[2]

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[1]Phineas Fletcher, Poetticall Miscellanies appended to The Purple Isle, Cambridge, 1633, p. 96.

[2]Percy Dearmer, Songs of Praise Discussed, London, 1933, p. 438.

Interspersed with other verse in the Temple which is not hymn like in style and character, are many hymns. Among them are "Let all the world in ev'ry corner sing"[1] which John Playford quoted in the 1671 edition of his Psalms and Hymns. Also, "Teach me, my God and King,"[2] "King of glory, King of peace,"[3] and "Sweet day, so cool, so calm, so bright;"[4] all of which are still sung to-day. Herbert's works were true hymns in a free style and can not be classed either as pharaphrases or metrical plsams. In the preface of Silex Scintillans, Part II, Henry Vaughan pays tribute to these hymns when he says:[5] "Then he will be able to write (with Hierotheus and holy Herbert) A true hymn." They were not always in the meter of the common tunes and because of this they have been altered by many compilers of hymn books and imitated by others. Hymns in Imitation of Mr. Herbert's Temple was published in 1640 and since then his verses have been used over and over in countless hymn books. Sometimes they appear as he wrote them. Sometimes they are altered. In other publications they are used as the basis for a new hymn, beginning frequently with other stanzas than the first one of the Herbert model. For that reason it has been

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[1]George Herbert, The Temple, Cambridge, England, 1633, p. 45.

[2]Ibid., pp. 178-179. [3]Ibid., p. 140. [4]Ibid., p. 80.

[5]Henry Vaughan, Silex Scintillans, Part II, London, 1655, p. 33.

difficult to trace them all.

Herbert's hymns were not written expressly for use in the church service even though they have come to be used for congregational singing. A volume of hymns which were intended for religious use, although probably for private worship, came out in 1668. This was called Devotions. First Part in the Antient Way of Offices with Psalms, Hymns; and Prayers; for Every Day in the Week, and Every Holiday in the Year. This was the work of John Austin (1613-1669).

Austin was born at Walpole, Norfolk. He was educated at St. John's Cambridge around 1640, Literature was the field in which he made his greatest contribution, and he turned to this only after he had studied law at Lincoln's Inn and worked some as a private tutor. He had become a Roman Catholic before he entered Lincoln's Inn and it was for the offices of the Roman church that the hymns were written. The second edition published in 1672, after his death, was prefaced by the statement that the hymns were for:

> Catholicks use with very great Devotion and Benefit. The moderate Protestant will find nothing in it he can with reason dislike, nor the passionate Zealot which he can justly traduce.

There are thirty-nine hymns in this volume which the title had called First Part.[1] A few are adaptations from

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[1]"A second part was called Harmony of the Gospels and is now very rare." Julian, op. cit., p. 96.
No copy was available here, nor any description of the contents.

Latin hymns by Richard Crashaw (1613?-1649), and some perhaps patterned after Joseph Beaumont (1616-1699). In the third edition the number of hymns was increased to forty-three but it is questionable whether the ones which were added were by Austin. Directions are given about the use of the hymns. Each Office had four parts; Matins and Lauds for the morning and Vespers and Complin for the evening. There were eleven Offices: One for each day in the Week; one for our Saviour's Feasts: one for the H. Ghost: One for Saints: and one for the Dead. The hymn for Matins was used after the Psalm which included a gloria and invitatory. If two people were present "each recited his stanza to the end." At Lauds, one read the short Lesson; "the other begins the Hymn; of which each says his Stanza to the end." At Vespers the hymn was used after Capitulum and said as before.

Fourteen of the hymns were used by Playford in his 1671 edition of Psalms and Hymns and are reproduced in Examples 50-63. Playford did not use the "Amen" which concluded each hymn in the Austin publication.

The simple lyric beauty of Austin's hymns is of high order and reflected the devotional spirit of the old office hymns.

Richard Baxter (1615-1691), was a Puritan clergyman of considerable importance. He had attended Wroxeter School, observed court life for a brief period and then began study

for the ministry. After his ordination he served at Bridgnorth and Kidderminster before the Civil War. Thereafter he took an active part in the religious controversies, sometimes being in favor with the governing officials but finally being imprisoned in 1685. He was released four years before his death in 1691.[1] His writings were voluminous and the poetical works made up a very small part of it. However, his hymns were of some significance, as were his beliefs about hymn singing. These latter were expressed in the preface to his Paraphrases on the Psalms of David in Metre. With other Hymns Left Fitted for the Press by His Own Hand. These were published in 1692 and an advertisement by Matthew Sylvester assured the reader that the psalms were actually the work of Baxter, who had been urged by Sylvester to make them public.

The preface was by Baxter and gave a history of psalm singing and the use of hymns. He argued for singing but explained that his translations were meant for use at home. Those by Sandys he felt were better fitted for church but unfortunately were not accommodated to the common tunes so that "to the Vulgar [they] are almost useless." Baxter's psalms were set to the commonest measures and tunes and although the tunes were not printed, an indication was given for the well known tune which could be used, e.g., Old 100

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[1] Dearmer, op. cit., p. 386.

Ps., Old 51, etc. Frequently the same psalm was set to several tunes; a different version being made to fit the different meters. This was to add variety to the singing; and also to add variety, he attached some Apocryphal Hymns. He felt that these were useful and would help

> To confute them that think that no forms of Worship but those found in Scripture may be used or imposed.
> To confute the Casuists, that tell the World that we are against all Liturgick Forms.
> . . . . . .
> Yes, it is past doubt that hymns more suitable to Gospel-times, may and ought to be now used: And if used, they must be premeditated; how else shall Congregations sing them? And if premeditated, they must be some way imposed; How else shall the Congregations all joyn in the same?

The hymns which were added to the psalms in this case were all scriptural paraphrases but in the Poetical Fragments, previously printed in 1681, there were some freely composed hymns. This volume was called Poetical Fragments: Heart Imployment with God and Itself. The Concordant Discord of a Broken-healed Heart. . . . Written partly for himself, and partly for near Friends in Sickness, and other deep Affliction By Richard Baxter. Here is found

The Covenant and Confidence of Faith[1]
To the Common Tunes

My whole though broken heart, O Lord!
  From henceforth shall be thine:
And here I do my Vow record:
  This hand, these words are mine.
All that I have without reserve,
  I offer here to thee:

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[1]Richard Baxter, Poetical Fragments, London, 1681, p. 81.

Thy Will and Honour all shall serve,
That thou bestow'st on me.

The fourth verse begins "Now it belongs not to my care." This line has been altered to "Lord, it belongs not to my care," and used for the first line of a hymn derived from the original.[1] The seventh verse, also, has been used as the basis for another hymn in use to-day. In the original the seventh verse is printed this way.[2]

Christ leads me through no darker rooms
Than he went through before;
He that into God's kingdom comes,
Must enter by this Door.
Come Lord, when Grace hath made me meet,
Thy blessed Face to see:
For if thy work on Earth be sweet,
What will thy Glory be?

"Ye holy Angels bright," a hymn of sixteen verses to be sung to the tune of the 148 Psalm, was published in this volume.

Additions to the Poetical Fragments of Rich. Baxter, Written for himself came out in London in 1683. Here in the preface he said:

> I confess that Harmony and Melody are the pleasure and elevation of my Soul and have made a Psalm of Praise in the holy Assembly the chief delightful Exercise of my Religion and my Life; and hath helped to bear down all the Objections which I have heard against Church Musick, and against the 149, 150 Psalms.

The volume does not add many hymns which are suitable for congregational singing but does include a poem called

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[1] Songs of Praise, No. 105

[2] Poetical Fragments, p. 84.

The Exit which could have a cento made from its thirty-one verses. The first line is "My soul go boldly forth."[1]

At about the same time that Baxter's poems were published, John Mason was writing hymns which were free in style, used common meter and when published in 1683, were numbered as in a hymn book.

Mason (d. 1694), was the son of a dissenting minister and grandfather of John Mason who wrote A Treatise on Self-Knowledge. His early education was at Strixton School, Northants and Clare Hall, Cambridge. He took his M.A. and then became curate of Isham. Later, in 1668, he became Vicar of Stantonbury, Bucks, a position he held for a little more than five years before becomming rector of Water-Stratford. It was while he was at Water-Stratford that he wrote The Spiritual Songs and The Song of Solomon Paraphrase, as well as the Poem on Dives and Lazarus.

It is believed that his hymns were used in the service of the Church of England and they found their way into many of the hymn collections made in the eighteenth century.

Julian cites the circumstances of his death.[2]

> The close of his life was sensational enough. One night, about a month before his death, he had a vision of the Lord Jesus, wearing on His head a glorious crown, and with a look of unutterable majesty on His face. Of this vision he spoke: and preached a sermon called The

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[1] Additions to the Poetical Fragments, p. 62.

[2] Julian, op. cit., p. 717.

> Midnight Cry, in which he proclaimed the near approach of Christ's Second Advent. A report spread, that this Advent would take place at Water-Stratford itself, and crowds gathered there from surrounding villages. Furniture and provisions were brought in and every corner of the house and village occupied. Most extraordinary scenes occurred, singing and leaping and dancing. The excitement had scarcely died out when the old man passed away, still testifying that he had seen the Lord.

The publication which contained the largest number of Mason's hymns was Spiritual Songs, or Songs of Praise to Almighty God Upon several Occasions. Together with The Song of Songs Which is Solomons. First Turn'd then Paraphrased in English Verse. London, Printed for Richard Northcott Adjoyning to St. Peters Alley in Cornhil, and at the Marriner and Anchor, upon New-Fifth-street-Hill, near London Bridge. 1683. The preface gives again, as so many of the other publications of psalms and hymns have done, a justification, based on references from the Bible and other religious writings, for the use of hymn singing in the church service.

There are at least twenty-seven original hymns in the collection, as well as some which are based on psalms and scripture passages. The freely composed hymns are all listed in the index of first lines. There was no mention of the tunes to which they were sung, but as the hymns were all in the common meter, they were probably sung to the familiar psalm tunes. Two hymns from his Spiritual Songs are reproduced here.

XI

A Song of Praise for the Evening

Now from the Altar of my Heart
  Let Incense Flames arise.
Assist me, Lord, to offer up
  My Evening Sacrifice.
Awake my Love; Awake my Joy,
  Awake my Heart and Tongue.
Sleep not when Mercies loudly call:
  Break forth into a Song.

Man's Life's a Book of History,
  The Leaves therof are dayes.
The Letters Mercies closely Joyn'd,
  The Title is thy Praise.
This day God was my Sun and Shield,
  My Keeper and my Guide.
His care was on my Frailty shown,
  His Mercies multiply'd.

Minutes and Mercies multiply'd
  Have made up all this day;
Minutes came quick, but Mercies were
  More Fleet and free then they.
New time, new Favours and new Joyes
  Do a new Song require.
Till I shall praise thee as I would,
  Accept my Hearts desire.

Lord of my Time, whose Hand hath Set
  New Time upon my Score,
Then shall I praise for all my Time,
  When Time shall be no more.

XIX

A Song of Praise for the Lords Day

My Lord my Love was Crucified
  He all the pains did bear
But in the sweetness of his Rest
  He makes his Servants Share.
How sweetly rest thy Saints above
  Which in thy Bosom Ly?
Thy Church below doth rest in Hope
  Of what Felicity.

Thou, Lord, who dayly feed'st thy Sheep,
  Mak'st them a weekly Feast.
Thy Flocks meet in their several Folds,
  Upon this day of rest.
Welcome and dear unto my soul
  Are these sweet Feasts of love.
But what a Sabbath shall I keep
  When I shall rest above.

I Bless thy wise and wondrous Love,
  Which binds us to be Free.
Which makes us leave our Earthly Snares,
  That we may come to Thee.
I Come, I Wait, I Hear, I Pray.
  Thy Footsteps Lord I Trace.
I Sing to think this is the way
  Unto my Saviour's Face.

These are my Preparation days;
  And when my Soul is Drest,
These Sabbaths shall deliver me
  To mine Eternal rest.

These hymns show a construction which was frequently used throughout the book. All of the verses except the last are of eight lines. It might have been that the four lines of the last stanza were made into eight by adding a Gloria Patri. We know that many of John Austin's hymn concluded with a Gloria as did Bishop Ken's three well know hymns for morning, evening, and midnight. The doxology which Ken wrote and which was sung as early as 1674 at Winchester College, has become one of the most familiar stanzas in the English language.

> Praise God from whom all blessings flow,
> Praise him all creatures here below,
> Praise him above, y'angelick host,
> Praise Father, Son, and Holy Ghost.[1]

Mason's hymns are filled with praise of God. Later editions of the Spiritual Songs were bound with Penetential Cries Begun by the Author of the Songs of Praise, And carried on by another Hand, which had been licensed September 13,1693. Thomas Shepherd (1665-1739), was the author of the hymns not done by Mason in this publication, and with the joining of the two sets of hymns the two great Christian acts of praise and penitence found expression in congregational song.

Another writer of hymns in the late seventeenth century should be mentioned, although he hardly merits the

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[1]Thomas Ken, A Manual of Prayers For the Use of the Scholars of Winchester College, To which are added, Three Hymns . London, [1715], pp. 129-137.

classification of a poet, judging from the few examples of his work that were available. Benjamin Keach (1640-1704), was born at Stokehaman, Buckinghamshire. At fifteen he joined the Baptist church and began to preach at eighteen. In 1664 he published The Child's Instructor or a New and Easy Primer which included some hymns. This book was held to be schismatical and Keach was imprisoned for a fortnight as well as being forced to stand upon pillory and to pay a forfeit to the king. By 1668 he was pastor of a small Particular Baptist church which met in a private house in Tooley Street, London. After the Declaration of Indulgence in 1672 the group built a meeting house at the corner of Goat Street, Horsleydown, Southwark. Here Keach began the practice of singing a hymn at the Lord's Supper, then additional hymns on Thanksgiving days, and finally around 1690 "the church voted to sing a hymn Lord's day after the sermon, so that those who were opposed to this part of service could 'go freely forth'."[1]

The Baptists had been divided in a controversy about the use of congregational singing. In London around 1650, Vavasor Powell, grasping the value of singing, began the practice of dictating from the pulpet two lines at a time, doctrinal and propaganda verse to be sung to the psalm tunes. These verses were usually not used more than once and were

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[1]Henry S. Burrage, Baptist Hymn Writers, Portland, Maine, 1888, pp. 30-32.

seldom printed. They were found in a summary of the sermon or as an appendix to it, and belonged to the minister. In 1663 Katherine Sutton published a hymn book for congregational use. In 1673 the collected hymns of Powell were published. These were for adults, and another volume made up of hymns by Abraham Cheare was issued for children. An appendix to Hercules Collins' Orthodox Cathechism in 1680 urged congregational singing and it was used at the Wapping church and at a special service for the re-opening of a Baptist church in Devonshire Square in 1687.[1] All of this was in direct opposition to the wishes of many of the church members and led to a discussion of song by General Baptists and Particular Baptists in 1689. The decision of the General Baptists ruled out all music by professional choirs and harmonized singing by church members but admitted solo singing to the service. The reason for this was "that when all speak none can hear."[2] The Particular Baptists found that no principle was involved and left each church to make its own decision whether or not to use singing. Thus it was that the church of Benjamin Keach, being of the Particular Baptist division, sang their pastor's hymns. He also wrote many tracts in defense of the practice. The Breach

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[1]W. T. Whitely, A History of British Baptists, London, 1923, pp. 184-188.

[2]Julian, op. cit., p. 110.

repaired in God's Worship, or Singing of Psalms, Hymns, and Spiritual Songs proved to be a holy ordinance of Jesus Christ came out in 1691. Also in 1691 he published a collection of nearly three hundred hymns called Scriptural Melody and one hundred hymns and paraphrases in Spiritual Songs in 1696.

Unfortunately none of these publications could be found. A microfilm of the third edition of Sion in Distress or the Groans of the Protestant Church published in Boston in 1683 showed that it contained the following stanzas.

Sion[1]

I am afraid my God hath me forsook,
My sighs he minds not, scarce bestows a look,
His former pitty, he hath quite forgot,
His anger's kindled and his wrath is hot;

When that burns sore, how can I chuse but mourn?
How am I spoil'd, how am I rent and torn?
I'm like a Ship with raging Tempest tost
Midst Rocks and Sands, just ready to be lost:

Where ev'ry Billow does present a Grave,
And Death in triumph rides on every wave.
Ah! but I am engraven on his hand,
And in his sight for evermore shall stand.

Awake, O Arm of God, and do not stay,
My sorrows are so great O say not nay,
Hear me, dear Jesus, unto thee I crie,
Unless thou save me, I must surely die.

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[1]Benjamin Keach, Sion in Distress, Boston, 1683, p. 77.

Babylon[1]

Look down, Blest Virgin! and bid Justice stay:
Speak to thy Son to drive my Foes away:
You Glorious Saints, who near St. Mary stand,
In my distress, lend me your helping hand.

All Angels and Arch-Angels I invoke
To strengthen me, and to divert the stroke:
These Hereticks will work my Overthrow,
I am amaze'd; I know not what to do.

There were no instructions about tunes to be used, if these were intended to be sung. Other stanzas by Keach were quoted in Hymns in Christian Worship.[2]

Repentance like a bucket is
To pump the water out
For leaky is our ship, alas,
Which makes us look about.

Another: Our wounds do stink and are corrupt,
Hard swellings do we see
We want a little ointment, Lord,
Let us more humble be.

Another: When by spectators I am told
What beauty doth adorn me,
Or in a glass when I behold
How sweetly God did form me;
Hath God such comliness display'd
And on me made to dwell,
What pitty such a pretty maid
As I should go to Hell.

If this is a fair sample of the hymns that Keach wrote, he was far removed from the poets who had written earlier hymns.

Joseph Stennett (1663-1713), was also prominent in

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[1]Ibid., p. 90.

[2]H. A. L. Jefferson, Hymns in Christian Worship, New York, 1950, pp. 2-3.

Baptist church history and hymnology. He published Hymns for the Lord's Supper in 1697. Of these, thirty-seven were his own compositions and the number was increased to fifty in the third edition which came out in 1709. Neither of Stennett's books could be found, nor a hymnal mentioned in Julian's Dictionary called A Collection of Divine Hymns, 1694, which included hymns by Baxter and Mason.

An interesting collection of sixteenth and seventeenth century English hymns from the devotional poets is found in A Collection of Hymns of the Children of God in All Ages which was printed, according to a hand written note in the front, at the Brethren printing house at Chelsea Linsdey(?)-House under the supervision of Count Zinzendorf. It was designed for the use of congregations in union with the Brethren's Church and came out in 1754. The preface explains the purpose of the book:

> It is . . . a Kind of Ecclesiastical History, with regard to the State of Piety and Devotion. For tho' Poetry otherwise has not that Character; yet Hymns surely ought to suppose a faithful . . . Picture and Conveyance of the Heart.

This is a unique volume in the respect that its editor placed hymns of the early English on an equal basis with those of the Germans and the Bohemian Brethren. The first part of the book contained hymns from preceding times and included anthems out of the Bible, scripture hymns, hymns of the primitive church, hymns of the ancient Brethren, German hymns of the sixteenth century, old hymns of the

English church, German hymns in the seventeenth century, English hymns in the same age, and German and English hymns at the end of the seventeenth century or in the eighteenth.

In reference to the English hymns the preface states:

> Then come (and I mention it with peculiar Pleasure) some excellent old Hymns of the English Church. The Authors, besides the Common-prayer Book itself, are Robert Smith, Herbert, Dr. Donne, Faithful Teate, Crashaw, Bishop Taylor, Sir Matthew Hale, Rees Pritchard the Welch Hymnologist, etc. Some of these, particularly Herbert, having wrote in stanzas adapted to no Tune that we know of, a Liberty has been taken sometimes so far as to make them singable, yet with as little alteration as possible of the sense.

The old hymns of the English church, which coverfifty-three pages of closely spaced printing, begin with metrical versions of the Thirty-nine Articles, the litany, prayers from the confirmation service, from the communion service, the creed, and Veni Creator. Then the five hymns from the earliest psalter: Lamentation of a Sinner, Lamentation, Humble Suit of a Sinner, Thanksgiving to be sung after the Lord's Supper, and Complaint of a Sinner. Then follow the hymns from the works of the poets and these were difficult to identify in every case, because the editor frequently began the hymn with a verse other than the first verse of the original poetry. There was an occasional initial indicating the author but most of the authors were not named except as they had been presented in the preface. Where the author has not been found the hymns are marked simply with the century, in the index of first lines attached.

No tunes were indicated with the hymns but the preface and title of the book give ample evidence that they were intended to be sung.

It is quite obvious that Isaac Watts had been preceded by many writers of original hymns before he issued his first publication of hymns in 1707. This writer's compilation of hymns written before that date gives specific proof that several hymnals might have been made from existing material. Since these hymns were already published and many of them sung, the title of "father of the English hymn" seems ill chosen for Dr. Watts. His chief contribution was the successful way in which he merged the very free paraphrase of the psalm with the stream of freely composed hymns, and won acceptance for the religious song which resulted from this union. The sharp distinction between metrical psalm and free religious verse was to be forgotten, and to-day, congregations sing hymns without giving much thought to whether they have exact scriptural basis or not.

CHAPTER X

CONCLUSIONS

The three objectives of this research were to establish the fact that hymn singing was not forbidden in the early Anglican church; to examine the first English hymn tunes against the background of the musical practice of the period; and to make available a list of the first lines of all the hymns found which were written between 1539-1707, giving as many dates as possible for the joining of these hymns with tunes.

The list follows this chapter and shows 960 hymns by 60 authors, 60 hymns by unidentified authors, and 7 hymns by unknown authors but dating from this period. The dates for the period were selected to include all hymns written from the time of Myles Coverdale to Isaac Watts, and the number of them is sufficient to dispel the idea that the English hymn was born with the publication of Watts' hymns.

The facts which form the basis of the belief that hymn singing was used in the service of the Anglican church from the time that the Reformation was established under Queen Elizabeth were:

1) The Injunction of 1559 stating that a "hymn or such like song" might be used at the beginning or end of

Common Prayer.

2) The printing of freely composed English hymns in the psalters immediately after the Injunction was issued. These hymns were The Lamentation of a Sinner, Thanksgiving after receiving the Lord's Supper, The Humble Suit of a Sinner, Prayer unto the Holy Ghost, Complaint of a Sinner, and another Lamentation.

3) The instructions printed with these hymns that they were to be sung in specific places in the service, e.g., "before the sermon" and "after receiving the Lordes Supper."

4) The continued printing of these hymns. They appeared first in Sternhold and Hopkins c. 1559 and some were found in 1677 in Playford's Psalms and Hymns. The Lamentation of a Sinner continued into the eighteenth century in the New Version Supplement by Tate and Brady.

5) Inclusion in the title of "For use in our churches" in the Sternhold and Hopkins psalters which printed these hymns.

6) The issuing of a book made up completely of freely composed hymns in 1623 by George Wither. This was given royal approval and privilege of publication for fifty-one years. While it was not a popular book, it must have found some use because Wither continued to write hymns and publish them after that. The royal approval of this hymnal shown by the wish of James I that the volume be bound up with the

metrical psalms.

7) The heading of the LXXXIII hymn in that volume stating that there was a custom in the church "that during the administrating of the blessed Sacrament . . . there is some Psalme or Hymne sung." This custom was mentioned in the psalter of c. 1559 when the hymn Thanksgiving after receiving the Lord's Supper was appointed to be sung "after receiving the Lordes Supper."

8) It was not new to have the hymns sung in the service. Latin hymns had been an accepted part of the liturgy before the break with Rome. The change was the use of the vernacular and the participation of the congregations in the singing. A letter from Bishop Jewel to Peter Martyr described the response of the people to this opportunity which the Reformation opened to them.

> A change now appears more visible among the people; which nothing promotes more than the inviting them to sing Psalms. This was begun in one church in London and did spread itself, not only through the city, but in the neighboring places: sometimes at Paul's Cross, there will be 6000 people singing.[1]

Here the use of the word psalm does not necessarily mean that hymns were not sung, too. No doubt the psalms outnumbered the hymns but both might very well be referred to with the word Psalms. The hymns were found in the same volumes as the psalms, and there was nothing printed with

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[1]Cited by Morrison C. Boyd, Elizabethan Music and Music Criticism, Philadelphia, 1940, p. 5.

them to indicate that they did not hold an equal position with the psalms, in the way in which they were to be used.

9) Finally, toward the end of the seventeenth century, after the Commonwealth, it was the attempt of John Playford to "restore" hymn singing in the Anglican church. The word restore clearly indicates that Playford did not believe this to be a new procedure for the English church. He used the hymns which had been published in the early psalters, and it was quite soon after this that hymns were introduced in the non-conformist churches. The followers of Calvin had protested the use of hymns. The constant use of a preface defending hymn singing in the seventeenth century hymn publications shows that those who believed the freely composed hymn was sacrilegious were persistent, though unsuccessful, in their attempts to reject them.

The second objective, to examine the hymn tunes against the background of the musical practice of the period, has led to two conclusions.

1) The tunes faithfully reflect the musical practices and atmosphere of the period in which they were written.

2) While the religious value of a hymn tune should be measured apart from its aesthetic value, it is still true that those tunes which are capable of arousing the finest religious experiences are necessarily those which in themselves are works of art, even though in miniature. These

are the tunes which survive for many generations.

The reflection of the musical practices of the period is found in the technical aspects of the compositions. The musical world of Elizabethan and Jacobean days in England was abundant with compositions for instruments, as well as religious and secular vocal works. Music flourished, as did all the arts, and the composers were highly skilled in the contrapuntal technique. When the composers of the first rank could be interested in writing hymn tunes, the results, even in so small a form, were of high order. The Tallis and Gibbons tunes are witness to this. Contrapuntal skill is reflected even in chordal pieces in the melodic interest of the parts.

In the early tunes which are not harmonized, and whose composers are not known, the rhythmic pattern which was produced by following the accents and flow of the words is the outstanding characteristic. It seems to be in imitation of the Gregorian music, which was discarded with the severance from Roman ties, only in this easy flow of the rhythm. Melodically, the range is much wider, and the mystic quality of the Gregorian is replaced by a straight forward, plain but sincere religious feeling. As soon as bar lines became a necessity, and a regular rhythmic pattern set up apart from that derived directly from the text, the tunes lose their freedom and natural expression, even when harmonized

by the most skillful madrigal composers. This is shown in the examples from The Este psalter of 1604. The practice became even more objectionable by 1621 when Ravenscroft's psalter was published, and while the tunes in this psalter are harmonized in a dignified way, the results are uninspired music and fore shadow the decline in artistic achievement which took place in all of the English music in the last part of the seventeenth century.

The tunes by Playford show Baroque characteristics in quite uninspired fashion. The cross relations are there, closely spaced. The soprano and the bass are the important parts built on a strictly chordal basis with the major/minor tonality firmly established.

A change in sonority and color was evident in all of the arts during the sixteenth century. The bright colors of the fifteenth century were darkened. The bass part of the music became more important and emphasized. Double basses came into use in the orchestra. The hymn tunes reflect in a small way this same feeling of depth and darkness which was the result, it has been suggested, of the psychological effects of the environment and strong inhibitions of the people.[1] The tunes throughout the sixteenth century when printed without harmony always appeared on a staff with

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[1]Idea expressed by Curt Sachs at lecture Boston University, August, 1956.

tenor or alto clef. The range was low. When the tune was used in harmonizations it was kept in the tenor, and in the Tallis harmonizations of c. 1568, the highest part never rose above d on the treble staff.

The atmosphere of the eighteenth century was again that of gaiety and light. The transition back to it was made during the seventeenth century. Again this gradual change was reflected in the hymn tunes. The main melodic line is now placed in the highest part. The high notes of the Playford "new" tunes, and the "new" tunes in Tate and Brady move easily and frequently up to f″, f″ sharp, and even g″. The low notes of the bass part of Playford's harmonizations are, for the most part, only down to G. This is in contrast to the bass part in the Tallis pieces which dropped to E.

The fact that the Tallis and Gibbons tunes have survived for so many years and are being used in many hymnals to-day has led to the second conclusion reached through the study of the English hymn tunes. Hymn tunes which are works of art will arouse the finest religious experiences, and for this reason, will be preserved from generation to generation even though they may not be the most popular tunes of any generation.

The average church goer's interest in a hymn tune, unfortunately, is usually confined solely to its familiarity. Whether it be of high musical value or not is of little

importance. The words and a specific tune are so closely associated in the mind of the singer that they become one in form. To depart from the tune that is expected is to make the words meaningless and the tune an intruder. However, when a well loved hymn is sung with its familiar tune, the mind of the average person is not concerned with the form which results from the merging of the two. It is swept away into associations which have no connection with the form, and the emotional feeling aroused from the form is the result of all the feelings belonging to whatever associations are recalled, presumably of religious rather than of aesthetic value. Except for a few people who possess a special feeling about form or have special training, the power of the form of the hymn and the tune is so great it carries the singer immediately into the realm of the associated emotions with no contemplation of the form itself, and without perceiving whether the form is constructed with artistic workmanship or not.

Always there have been hymn tunes which were popular because they quickly aroused an emotional pleasure which was mistaken for religious feeling, and beautiful formal design was subordinate to it. The result is what Mr. Roger Fry (1866-1934), called impure art,[1] and he further stated that

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[1] The idea of pure and impure art is developed by Roger Fry in "The Artist and Psycho-Analysis" from The Hogarth Essay, London, 1924.

the works of art which incorporate the finest formal relationships, even though they be understood by only a few, are the works of art which survive, "whereas those works in which an appeal is made chiefly to the associated ideas . . . rarely survive the generation for whose pleasure they were made."[1]

This explains the survival of the hymn tunes by Tallis and Gibbons. They were not as popular at the time of writing as many of the psalm tunes, simply because they were unfamiliar, but they are still being used to-day, and the familiar tunes of their generation which lacked the formal beauty which these possess, have been long forgotten.

Research in the field of the English hymn and hymn tune of the sixteenth and seventeenth centuries failed to clarify one point which the writer had hoped might be made less obscure. It did not disclose whether the very early hymns were sung with or without instrumental accompaniment. It is known that in the chapels such as Elizabeth I attended, the service was accompanied by organ and other instruments, but no specific mention was made anywhere in the literature available to this writer concerning the accompaniment of the hymns. It is hoped that further work on this point may be done in England.

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[1]Melvin M. Radar, ed., A Modern Book of Esthetics, New York, 1935, p. 268.

The research was rewarding in the disclosure of a profusion of hymns written during a period when they were thought to be practically non-existent. It also revealed some tunes, fewer in number than the hymns however, which are outstanding examples of beautiful writing in that form. It made possible, for the first time this writer believes, a compilation of the hymns of this period with information concerning source of both hymns and tunes. Every effort was made to locate as many of the hymns as possible, but it is realized that even now the list is not complete. Finally it has shown that hymn writing in the vernacular, began in England, even as it had in Germany and Bohemia, with the establishment of the principles of the Reformation.

HYMN WRITERS OF THE SIXTEENTH AND SEVENTEENTH CENTURIES[1]

Addison, Lancelot 1632-1703	19, 20, 50, 52, 55, 58, 103, 110-113, 131, 136, 161, 163, 164, 192-194, 256, 278, 279, 292, 305, 319, 417, 527, 553, 555, 616, 633, 634, 775, 806, 826, 884, 917, 940, 951, 952, 982, 1010, 1029.
Anonymous	8, 32, 505, 627, 741, 814, 892, 895.
Austin, John 1613-1669	53, 56, 77, 80, 96, 104, 107, 140, 142, 143, 146, 147, 160, 172, 187, 259, 378, 380, 453, 492, 495, 504, 531, 539, 567, 576, 594, 709, 780, 781, 792, 872, 890, 901-903, 1007.
Austin, William 1587-1634	918, 924.
Barnes, Barnaby c. 1568-1609	60, 67, 90, 91, 102, 155, 200, 201, 206, 210, 229, 301, 308, 322, 332, 526, 564, 615, 665, 677, 687, 701, 722, 726, 732, 738-740, 784, 822, 825, 888, 893, 898, 1017.
Baxter, Richard 1615-1691	38, 132, 134, 179, 428, 563, 571, 592, 1005, 1022.
Beaumont, Joseph 1615-1699	57, 188, 199, 208, 257, 381, 384, 574, 710, 791, 868, 891, 941, 964.
Blundell, William 1560-1638	782.
Breton, Nicholas 1545?-1626	87, 764, 971.
Browne, Thomas 1605-1682	70, 813, 821.

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[1]Numbers beside the name indicate entries of hymns in the index, pp. 306-408.

Bryce, Thomas d. 1570 — 970.

Bunyan, John 1628-1688 — 269, 379, 548, 812, 836, 944, 1002.

Campion, Thomas c. 1575-1620 — 383, 573, 748, 900.

Crashaw, Richard 1613?-1649 — 133, 357, 497, 685, 693, 736, 797, 869, 935, 988.

Crossman, Samuel 1624?-1684 — 176, 195, 356, 382, 547, 560, 783, 838.

Davies, John 1569-1626 — 702.

Devereux, Walter d. 1558 — 628.

Donne, John 1573-1631 — 198, 844, 849, 1014.

Dowriche, Ann fl. 1589 — 723.

Flatman, Thomas 1637-1688 — 76, 713, 763, 785.

Fleming, Abraham 1552?-1607 — 6, 34, 35, 45, 49, 72.

Fletcher, Phineas 1582-1650 — 174, 904.

Fuller, William 1580?-1659 — 595.

Gascoign, George c. 1535-1577 — 911, 972, 1025.

Gifford, Humphrey fl. 1580 — 387, 678.

Godolphin, Sidney 1610-1643 — 502.

H. W. — 845.

Hale, Matthew
1609-1676 — 117, 389, 815, 955.

Harrowden, Thomas — 956.

Herbert, George
1593-1633 — 3, 33, 51, 63, 79, 81, 106, 129, 137, 145, 148, 152, 177, 189, 215, 260, 306, 307, 309, 335, 344, 366, 369, 371, 388, 395, 414, 503, 506, 510, 546, 554, 570, 586, 601, 606, 610, 679, 689, 714, 734, 737, 778, 786, 789, 817, 827, 854, 855, 863, 913, 925, 945, 965, 993, 998, 1016, 1019, 1021.

Herrick, Robert
1591-1674 — 128, 150, 261, 277, 340, 342, 480, 535, 718, 908, 936, 975, 978, 980.

Heywood, Thomas
1575-c. 1641 — 27, 97, 311, 316, 327, 676, 848, 880, 882, 889.

Hunnis, William
d. 1597 — 22, 28, 71, 88, 93, 214, 326, 386, 519, 522, 565, 635-660, 666, 672, 846.

Ingelo, Nathaniel
1621?-1683 — 909, 910.

Johnson[sic], Ben
1573?-1637 — 9, 10, 272, 314, 630.

Keach, Benjamin
1640-1704 — 39, 303, 393.

Ken, Thomas
1637-1711 — 37, 75, 218, 276, 452, 538.

Kendall, Timothy
fl. 1577 — 325.

Markant, John
fl. 1562 — 671, 673.

Mason, John
1646?-1694 — 23, 29, 40, 54, 74, 101, 105, 108, 138, 144, 190, 221, 236, 270, 286, 296, 315, 318, 341, 347, 355, 454, 481, 496, 515, 528, 536, 537, 551, 552, 556, 561, 588, 609, 613, 684, 688, 766, 824, 850, 851, 856, 865, 919, 922, 932, 983, 995.

Milton, John 1608-1674 — 352, 584, 733, 839.

More, Henry 1614-1687 — 197, 219, 694, 706, 802, 808, 811, 947, 953, 994, 1003.

Norden, John fl. 1600 — 807, 933.

Norris, John 1657-1711 — 392.

Pestel, Thomas 1584-1659 — 94, 149, 191, 686.

Quarles, Francis 1592-1644 — 135, 558, 559, 842.

Quarles, John 1624-1665 — 17, 83, 84, 92, 159, 169, 170, 178, 180, 207, 216, 217, 222, 223, 226, 228, 230-235, 237-242, 244, 245, 247, 248, 250-253, 274, 275, 282, 328, 337, 362-364, 367, 372, 375, 377, 385, 397, 398, 400-402, 404-407, 409-411, 413, 418-420, 422-425, 427, 430-440, 442-445, 447, 448, 450, 456-466, 469-477, 484-489, 491, 493, 494, 499, 530, 540, 541, 545, 611, 612, 617, 619, 620-625, 667, 675, 696, 697, 699, 749, 751, 760, 761, 847, 852, 861, 881, 926, 928, 979.

Shakespeare, William 1564-1616 — 716.

Shepherd, Thomas 1665-1739 — 12, 24, 30, 196, 220, 233, 302, 304, 310, 482, 514, 524, 532, 550, 661, 691, 692, 777, 793, 819, 835, 853, 857, 876, 929, 962, 977, 985, 990, 1000, 1001.

Smith or Smyth, Richard 1590-1675 — 78, 82, 154, 354.

Southwell, Robert 1561?-1595 — 64, 86, 89, 151, 268, 313, 373, 669, 683, 875, 997, 1023

Spencer, Edmund 1552?-1579 — 520, 604.

Stennett, Joseph 1663-1713 — 59, 224, 336, 359, 396, 525, 730, 745, 864, 915, 1015.

Stroud, W. — 747.

Taylor, Jeremy 1613-1667 — 4, 16, 167, 168, 173, 211, 212, 227, 243, 263, 264, 283, 312, 351, 391, 399, 415, 416, 523, 562, 572, 602, 698, 721, 774, 799, 809, 834, 887, 921, 961, 984, 992.

Teate, Faithfull b. 1622? — 18, 21, 156, 346, 512, 549, 580, 776.

Traherne, Thomas 1637?-1674 — 779.

Unknown — 141, 374, 632, 664, 798, 810, 986.

Unnamed — 1, 26, 127, 130, 162, 254, 262, 271, 280, 281, 297, 298, 300, 323, 330, 331, 338, 390, 392, 511, 513, 516, 518, 575, 582, 603, 605, 614, 618, 668, 670, 681, 690, 700, 703, 707, 717, 720, 728, 743, 750, 870, 873, 896, 916, 938, 981, 1004, 1009, 1020.

Vaughan, Henry 1622-1695 — 68, 73, 114-116, 139, 165, 333, 358, 361, 368, 370, 507, 529, 533, 566, 608, 629, 680, 704, 754, 828, 894, 914, 930, 967, 974.

W. A. — 626.

Walpole, Henry 1558-1595 — 287, 1006.

Washbourne, Thomas 1606/7-1687 — 483.

Wither, George 1588-1677 — 2,5,7,11, 13, 14, 15, 25, 31, 36, 41, 42-44, 46-48, 61, 62,65, 66, 69, 85, 95, 98-100, 109, 118-126, 153, 157, 158, 171, 175, 182-186, 202-205, 209, 213, 225, 246, 249, 255, 258, 265-267, 273, 284, 285, 288, 290, 291, 293-295, 299, 317, 320, 321, 324, 329, 334, 339, 343, 345, 348-350, 353, 360, 365, 376,

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INDEX OF FIRST LINES OF ENGLISH HYMNS
WRITTEN BETWEEN 1539-1707

The index lists the hymns alphabetically by the first line. The name of the author, when known, follows. The second line shows the meter and number of verses from the first publication of the hymn. The meter and number of verses used were frequently changed when the verse was joined with a tune at a later date. The third line gives the date of the first publication and page number. Information about the tune is on the following line with the composer's name, when known, at the far right. The earliest date that the hymn was joined with a tune has been sought, and there has been no attempt to discover how many different tunes may have been used with the hymn after that date. If there was a statement in a publication that the hymns were to be sung, but no tunes given, this information is supplied in the entry. Such publications frequently are used to supply the earliest date for the joining of a hymn with a tune even though no specific tune can be given. Probably the Common Tunes from the psalters were the ones sung.

Information marked with * has been taken from the Julian Dictionary of Hymnology. Information marked with **

has been taken from the publication named in the entry. Information in all other entries has been located by the writer. Every effort has been made to exclude from the list any metrical psalms, paraphrases of scripture, and hymns translated from other languages, but some religious verses frequently called carols are included.

In addition to the abbreviations listed at the beginning of the paper, the following appear in the hymn index.

Farr	E. Farr (ed.), Select Poetry Chiefly Devotional, London, 1845.
Hal.	George Wither, Halelviah, London, 1641.
Hys. for Christian Ch. and Hm.	James Martineau (ed.) Hymns for the Church and Home, London, 1852.
Hymns of the P.E. Church	Hymns of the Protestant Episcopal Church in the United States of America, Boston, 1828.
ls.	lines
Palgrave	Francis T. Palgrave (ed.) The Treasury of Sacred Song, Oxford, 1890.
Ps. and Hys. Asylum	Psalms and Hymns for the Use of the Chapel of the Asylum for Female Orphans, London, 1801.
St. Peter's Complaint etc.	Robert Southwell, Saint Peter's Complaint, Mary Magdalen's Tears, with Other Works of the Author, London, 1634.
Trinity Church	Hymns Selected from the Most Approved Authors for the Use of Trinity Church, Boston, Boston, 1808.
10 Com.	Ten Commandments

16-8s Sixteen lines of eight syllables. The meter is marked in this way when too long to write out in the usual way.

1. ** A bleeding heart will I present to thee
**15-10s Seventeenth Century
1754 A Collection of Hymns of the Children of God, p. 288. No tune indicated but intended to be sung.

2. A blest conuersion and a strange George Wither
L.M.D. 3 vss.
1623 Hymnes and Songs, No. LXVI
Tune in same volume. Song XLIV Orlando Gibbons

3. A broken altar Lord thy servant rears George Herbert
10.10.8.8.8.8.8.8.10.10
1633 The Temple, p. 18
With tune (solo voice)
1671 Psalms and Hymns, p. 92 John Playford

4. A comet dangling in the aire Jeremy Taylor
irreg. 26 ls. with Amen
1655 Festival Hymnes appended to The Golden Grove, pp. 153-154
1754 A Collection of Hymns of the Children of God, p. 232. No tune given but intended to be sung. Begins: Who grasp'd the Zodiack in his hand

5. A convert and conversion strange George Wither
L.M.D. 3 vss.
1641 Hal. Pt. 2, No. XLVI
Tune indicated in same volume. 10 Com.

6. A contrite hart and broken spirit Abraham Fleming
C.M. 7 vss.
1608 The Diamond of Devotion, pp. 276-277

7. A holy sacrament, this day — George Wither
See: O holy sacrement

8. A house I had (a heart I mean) so wide — Anon.
10.10.10.10.10.10.10. 15 vss.
1640 The Synagogve, pp. 15-18
1754 A Collection of Hymns of the Children of God, p. 221. No tune indicated but intended to be sung.

9. A hymne on the nativitie of my saviour — Ben. Johnson
See: I sing the birth, was borne tonight [sic]

10. A hymne to God the Father — Ben. Johnson
See: Heare mee, O God! [sic]

11. A song of joy unto the Lord we sing — George Wither
10.10.10.10.10.10.10. 5 vss.
1623 Hymnes and Songs, No. XLVII
Tune in same volume, Song XLVII — Orlando Gibbons

12. A soul that's burthen'd with the weight — Thomas Shepherd
C.M.D. 3 vss.
C.M. 1 vs.
1743 (1st ed. 1693) Penetential Cries, No. XXVIII
No tune indicated but intended to be sung.

13. A sov'raigntie, though some obtain — George Wither
C.M.D. 5 vss.
1641 Hal. Pt. 3, No. III
Tune indicated in same volume. Psalm 4

14. A thousand perils every day — George Wither
C.M.D. 3 vss.
1641 Hal. Pt. 1, No. CVIII
Tune indicated in same volume. Psalm 4

15. A time so cursed once was here — George Wither
C.M.D. 4 vss.
1641 Hal. Pt. 1, No. LXXXIII
Tune indicated in same volume. Psalm 22

16. A winged harbinger from bright heav'n flown — Jeremy Taylor
irreg. 24 ls, Allelujah and Amen
1655 Festival Hymnes appended to The Golden Grove, p. 163.

17. Accept, O God, my holy fires — John Quarles
8.8.8.8.8.8.
1663 Divine Meditations, p. 133

18. **Adam comes forth, but in a new edition
**10.8.8.10 3 vss. [Faithfull Teate]
1754 A Collection of Hymns of the Children of God, p. 225. No tune given but intended to be sung.

19. Adieu, dear Lord, I kiss your sacred feet
irreg. 4 vss. Lancelot Addison
1699 Devotional Poems, pp. 23-24
1754 A Collection of Hymns of the Children of God, pp. 290-291. No tune indicated but intended to be sung. Begins: Farewel, dear Lord, I kiss your sacred feet

20. Adieu, dear master, we must part I see Lancelot Addison
irreg. 22 ls.
1699 Devotional Poems, pp. 19-20
1754 A Collection of Hymns of the Children of God, p. 291. No tune indicated but intended to be sung. Begins: Farewel, dear master, we must part I see

21. ** Ah conscience! conscience! when I look
**8.8.8.4.D. 5 vss. [Faithfull Teate]
1754 A Collection of Hymns of the Children of God, pp. 228-229. No tune given but intended to be sung.

22. Ah helples wretch! what shall I doo? William Hunnis
C.M. 9 vss.
1597 The Poor Widowes Mite, pp. 31-32
Tune in same volume William Hunnis

23. Ah! Lord, Ah! Lord, what have I done John Mason
C.M.D. 4 vss.
1743 (1st ed. 1693) Penetential Cries, No. I.
No tune indicated but intended to be sung.

24. Ah me! my heart's the seat of war Thomas Shepherd
C.M.D. 3 vss.
C.M. 1 vs.
1743 (1st ed. 1693) Penetential Cries, No. XIX
No tune indicated but intended to be sung.

25. Ah me! where may I seek a friend George Wither
C.M.D. 10 vss.
1641 Hal. Pt. 1, No. LXXVIII
Tune indicated in same volume. Psalm 43

26. **Ah, on my saviour's tender flesh — Sixteenth century
**10.10 — 3 vss.
1754 A Collection of Hymns of the Children of God, p. 220. No tune given but intended to be sung.

27. Aid me, ô Lord my God, for there be three — Thomas Heywood
10 - 10s — 18 vss.
1635 The Hierarchie of the Blessed Angells, pp.488-493.

28. Alack when I looke backe — William Hunnis
S.M.D. and 8.8.6.8 — 2 vss. with Amen
1597 A Lamentation bound with Comfortable Dialogs, pp. 67-68
Tune in same volume — William Hunnis

29. Alas! for I have seen the Lord — John Mason
C.M.D. — 4 vss.
C.M. — 1 vs.
1743 (1st ed. 1693) Penetential Cries, No. III
No tune indicated but intended to be sung.

30. Alas, my God that we should be — Thomas Shepherd
C.M.D. — 6 vss.
1743 (1st ed. 1693) Penetential Cries, No. XXXI
No tune indicated but intended to be sung.
Vs. 4 begins: When wilt thou come unto me Lord

31. Alas! my heart, what meanest thou — George Wither
C.M.D. — 11 vss.
1641 — Hal. Pt. 1, No. CXI
Tune indicated in same volume. Te Deum

32. Alas! my Lord is going — Anon.
7.3.7.3.7.3.7.3.8.8. — 3 vss.
1640 The Synagogve, p. 9

33. All after pleasures as I rid one day — George Herbert
10.10.10.10.10.10. — 3 vss.
10.6.10.10. — 18 ls.
1633 The Temple, pp. 72-73.
10.6. section begins: The shepherds sing; and shall I silent be?

34. All glorie unto God — Abraham Fleming
S.M. — 7 vss.
1608 The Diamond of Devotion, pp. 257-258

35. All people praise the Lord — Abraham Fleming
S.M. — 7 vss.
1608 The Diamond of Devotion, pp. 253-254

36. All praise and glory that we may — George Wither
C.M.D. 5 vss.
1623 Hymnes and Songs, No. LXXXI
Tune in same volume. Song III — Orlando Gibbons

37. All praise to thee my God this night — Thomas Ken
L.M. 13 vss.
*1674 Sung at Winchester
*1692 Pamphlet with no title page - printed for Rich. Smith
With tune 1693 Harmonia Sacra, Bk. 2, pp. 29-34 — Jeremiah Clark

38. All this is just, Lord, I confess — Richard Baxter
L.M. 6 vss.
1681 Poetical Fragments, p. 77
Tune indicated in same volume. Psalm 51

39. All you that fear the Lord, give ear — Benjamin Keach
C.M. 28 vss.
1681 Sion in Distress, 2nd ed., pp. 123-128

40. Almighty God, how hast thou born — John Mason
C.M.D. 4 vss.
C.M. 1 vs.
1683 Spiritual Songs, No. XXI
No tune indicated but intended to be sung.

41. Although he knows it putrifies — George Wither
L.M.D. 6 vss.
1641 Hal. Pt. 2, No. XIX
Tune indicated in same volume. 10 Com.

42. Although, my God! that sacrifice — George Wither
C.M.D. 4 vss.
1641 Hal. Pt. 1, No. XLIX
Tune indicated in same volume. Psalm 101

43. Although that hope is frustrate made — George Wither
C.M.D. 5 vss.
1641 Hal. Pt. 1, No. CVII
Tune indicated in same volume. Psalm 4

44. Although transgressors, Lord, we be — George Wither
L.M.D. 8 vss.
1641 Hal. Pt. 1, No. LXI
Tune indicated in same volume. Lamentation

45. Amid so many miseries — Abraham Fleming
C.M. 7 vss.
1608 The Diamond of Devotion, pp. 267-269

46. Among these blessings which on me — George Wither
C.M.D. 4 vss.
1641 Hal. Pt. 3, No. XVI
Tune indicated in same volume. Psalm 4

47. Among those points of neighbourhood — George Wither
L.M.D. 7 vss.
1641 Hal. Pt. 1, No. XLIII
No tune indicated but intended to be sung.

48. Among those wonders here on earth — George Wither
L.M.D. 5 vss.
1641 Hal. Pt. 1, No. XLVII
Tune indicated in same volume. 10 Com.

49. An humble hart O God — Abraham Fleming
S.M.D. 3 vss.
1608 The Diamond of Devotion, pp. 262-263

50. And art thou come, blest Babe, and come to me?
irreg. 4 vss. — Lancelot Addison
1699 Devotional Poems, pp. 2-4
1754 A Collection of Hymns of the Children of God, p. 281. No tune indicated but intended to be sung.

51. And art thou grieved, sweet and sacred Dove
10.4.4.10.8.8 — George Herbert
1633 The Temple, pp. 128-129
With tune 1688 Harmonia Sacra, Vol. I, pp. 27-29 — John Blow

52. And art thou parting, dearest Lord, to go
irreg. 3 vss. — Lancelot Addison
1699 Devotional Poems, pp. 11-12

53. And dó we then believe — John Austin
S.M. 8 vss. with Amen
1672 (1st ed. 1668) Devotions, No. XVI
With tune 1715 Divine Companion, 3rd ed., p. 24 — Dr. Turner

54. And dost thou come, O blessed Lord — John Mason
See: I sojourn in a vale of tears

55. And may I yet, dear Lord, be dear to you
10.10.10.10 6 vss. — Lancelot Addison
1699 Devotional Poems, pp. 53-54

56. An now, my soul, canst thou forget — John Austin
L.M. — 8 vss. with Amen
1672 (1st ed. 1668) Devotions, No. XXIII

57. **And now ye day which in ye morne was thine
**10.10.10.10 — 5 vss. — Joseph Beaumont
c. 1643 Minor Poems, MS.
1914 Reprint, p. 35

58. And shall I drown the man, and drench the beast
irreg. — 4 vss. — Lancelot Addison
1699 Devotional Poems, pp. 66-67

59. Another six day's work is done — Joseph Stennett
L.M. — 14 vss.
*1732 Works Vol. IV, p. 231-234
*Sung before his death in 1713.
With tune *1769 Ash and Evans' Bristol Baptist Coll.
cento in 6 vss.
Tune indicated 1795 Sacred Poetry, No. XVIII
Any L.M. tune
From the above: Return, my soul, enjoy thy rest

60. **Armies of angelles, myriades of saintes
** 14-10s — Barnaby Barnes
** 1595 A Divine Centurie of Spirituall Sonnets
1815 Reprint, p. 38.

61. As blessed Andrew on a day — George Wither
L.M.D. — 3 vss.
1623 Hymnes and Songs, No. LXI
Tune in same volume. Song XLIIII — Orlando Gibbons

62. As e're I downe am couched there — George Wither
C.M.D. — 5 vss.
1641 — Hal. Pt. 1, No. XIX
Tune indicated in same volume. Psalm 33 or 34

63. As he that sees a dark and shadie grove — George Herbert
10.10.10.10.10.10 — 3 vss.
1633 The Temple, p. 36
1754 A Collection of Hymns of the Children of God, p. 213. No tune indicated but intended to to sung.

64. **As I in hoary winter's night stood shivering in the snow — Robert Southwell
**16-14s
**1634 St. Peter's Complaint etc., pp. 98-99.
1856 Reprint.

65. As on the dawning of this morn — George Wither
L.M.D. — 3 vss.
1641 — Hal. Pt. 2, No. 26
No tune indicated but intended to be sung.

66. As on the night before this happie morne — George Wither
10.10.10.10.4.6.4.6.10 — 2 vss.
8.8.8.8 — Cho.
1623 Hymnes and Songs, No. XLVI
No tune indicated but intended to be sung.

67. **As those three kings, touch'd with a sacred zeale
**14-10s — Barnaby Barnes
**1595 A Divine Centurie of Spirituall Sonnets
1815 Reprint, p. 39.

68. As travellours when the twilight's come — Henry Vaughan
L.M. — 7 vss.
1650 Silex Scintillans, pp. 88-89.

69. As we by water wash away — George Wither
C.M.D. — 4 vss.
1641 — Hal. Pt. 1, No. VI
Tune indicated in same volume. Psalm 1, 4, or 30.

70. As when the labouring sunne hath wrought his track
24 - 10s — Sir Thomas Browne
1642 Religio Medici, Pt. i, pp. 74-76.

71. Attend, O Lord, and hear — William Hunnis
See: Give ear, O Lord

72. Attend ye nations and give eare — Abraham Fleming
C.M. — 7 vss.
1608 The Diamond of Devotion, pp. 272-273

73. Awake, glad heart! get up, and sing — Henry Vaughan
8.8.4.4.8.8 — 5 vss.
1650 Silex Scintillans, pp. 61-62.

74. Awake my love, awake my joy — John Mason
See: Away dark thoughts, awake my joy

75. Awake my soul and with the sun — Thomas Ken
L.M. — 14 vss.
*Sung at Winchester from 1674
*1692 Pamphlet with no title page printed for Rich. Smith

76. Awake my soul, awake mine eyes! Thomas Flatman
18 - 8s.10.10
1674 Poems and Songs, pp. 47-48
With tune 1715 The Divine Companion,
3rd ed., pp. 36-37. Jer. Clarke

77. Awake my soul, chace from thine eyes John Austin
8.8.6.8.8.6 7 vss. with Amen
1672 (1st ed. 1668) Devotions No. XXXVI

78. Awake O soule, and looke abroad Richard Smyth
L.M. 18 vss.
1634 Munition Against Mans Misery, precedes p. 1

79. Awake sad heart whom sorrow ever drowns George Herbert
10.8.10.8.4.10.10.10 2 vss.
1633 The Temple, pp. 104-105
1754 A Collection of Hymns of the Children of God,
p. 214. No tune indicated but intended to
be sung.

80. Away dark thoughts, awake my joy John Mason
C.M.D. 4 vss.
1683 Spiritual Songs, No. XII
No tune indicated but intended to be sung.
With tune *1874 Hymns for the Church of England,
No. 198. Begins: Awake my love, awake my joy

81. Away despair; my gracious Lord doth heare
10.8.8.8.8.10 7 vss. George Herbert
1633 The Temple, pp. 145-146
1754 A Collection of Hymns of the Children of God,
p. 219. No tune indicated but intended to be
sung. Begins with vs. 2 of above: Hast thou
not heard, that my Lord Jesus dy'd

82. ** Be fervent in the truth [Robert Smith?]
**6.6.6.6.D. 2 vss.
1754 A Collection of Hymns of the Children of God,
p. 212. No tune indicated but intended to be
sung.

83. Be gracious, Lord, unto my grief John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 145

84. Be thou my trust, my God, and I John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 139

85. Because the world might not pretend — George Wither
8.8.8.8.8.8 6 vss.
1623 Hymnes and Songs, No. XXI
Tune in same volume. Song IX — Orlando Gibbons

86. Before my face the picture hangs — Robert Southwell
8.8.8.8.8.8 9 vss.
1634 Maeonie, pp. 136-138

87. ** Before there was a light there was a light
10.10.10.10 79 vss. with Amen — Nicholas Breton
**1601 The Rauished Soul
1814 Excerpta Tudoriana, Vol. II, pp. 89-103

88. Before thy face, and in thy sight — William Hunnis
C.M. 9 vss.
1597 The Poore Widowes Mite, pp. 34-35
Tune in the same volume — William Hunnis

89. **Behold a silly tender babe — Robert Southwell
**C.M. 7 vss.
**1634 St. Peter's Complaint etc., pp. 96-97.
1856 Reprint.

90. **Behold by misadventure, how the winde — Barnaby Barnes
**14-10s
**1595 A Divine Centurie of Spirituall Sonnets
1815 Reprint, p. 41

91. **Beholde, deare Father! with whose gracious eyes
**14-10s — Barnaby Barnes
**1595 A Divine Centurie of Spirituall Sonnets
1815 Reprint, p. 18

92. Behold my right, and right my wrong — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 132

93. Behold, ô God, the wretched state — William Hunnis
C.M.D. 5 vss. with Amen
1597 Humble sutes of a sinner bound with Comfortable Dialogs, pp. 63-64
Tune in same volume — William Hunnis

94. Behold the great Creator makes — Thomas Pestel
See: Fairest of morning lights

95. Behold, the sun, that seem'd but now — George Wither
C.M.D. 3 vss.
1641 Hal. Pt. 1, No. XIV
Tune indicated in same volume. Psalm 16 or 18

96. Behold we come, dear Lord, to thee — John Austin
C.M. 7 vss. with Amen
1672 (1st ed. 1668) Devotions, No. 1
With music 1671 Psalms and Hymns, pp. 6-7
John Playford

97. Betimes awake thee — Thomas Heywood
irreg. 14 vss.
1635 The Hierarchie of the blessed Angells, pp. 619-622

98. Beware my heart — George Wither
4.6.4.6.4.6.4.6.8.8 3 vss.
1641 Hal. Pt. 3, No. XLIII
No tune indicated but intended to be sung.

99. Beware my Heart, thou cherish not — George Wither
C.M.D. 3 vss.
1641 Hal. Pt. 1, No. LXXXIX
Tune indicated in same volume. Psalm 4

100. Blesse me, Oh God! and be thou near — George Wither
10-8s 4 vss.
1641 Hal. Pt. 1, No. XCVII
Tune indicated in same volume. 10 Com.

101. Blessed are the feet which bring the news — John Mason
See: Fair are the feet

102. **Blessed Creatour! let thine onely sonne
**14-10s — Barnaby Barnes
**1595 A Divine Centurie of Spirituall Sonnets
1815 Reprint, p. 3

103. Blessed Lord, before you go — Lancelot Addison
irreg. 10 vss.
1699 Devotional Poems, pp. 21-23

104. Blessed, O Lord, be thy wise grace; — John Austin
C.M. 5 vss. with Amen
1672 (1st ed. 1668) Devotions, No. XII
With tune 1671 Psalms and Hymns, pp. 34-35
John Playford

105. Blest be my God that I was Born, John Mason
C.M.D. 6 vss.
1683 Spiritual Songs, No. XV
No tune indicated but intended to be sung.

106. Blest be the God of love George Herbert
6.10.8.8 8 vss.
1633 The Temple, pp. 55-56
1754 A Collection of Hymns of the Children of God, p. 216. No tune indicated but intended to be sung. Begins with vs. 3 of above: My Lord what have I brought thee home.

107. Blest be thy love, dear Lord John Austin
See: Lord, now the time returns

108. Blest day of God, most calm, most bright John Mason
C.M.D. 6 vss.
C.M. 1 vs.
1683 Spiritual Songs, No. XX
No tune indicated but intended to be sung.

109. Blest Father, Son, and Holy Ghost George Wither
C.M.D. 8 vss.
1641 Hal. Pt. 1, No. XCV
Tune indicated in same volume. Te Deum

110. Blest little martyrs for the new-born God
10.10.10.10. 3 vss. Lancelot Addison
1699 Devotional Poems, pp. 38-39.
1754 A Collection of Hymns of the Children of God, p. 281. No tune indicated but intended to be sung.

111. Blest Lord, I sign and mourn, and come away
irreg. 8 vss. Lancelot Addison
1699 Devotional Poems, pp. 6-8

112. Blest spirits of the triumphant church above
irreg. 5 vss. Lancelot Addison
1699 Devotional Poems, pp. 31-32

113. Blest spirits, while you above shine bright and clear
irreg. 12 vss. Lancelot Addison
1699 Devotional Poems, pp 33-36
1754 A Collection of Hymns of the Children of God, p. 297. No tune indicated but intended to be sung.

114. Bright queen of heaven! God's virgin spouse
C.M. 4 vss. Henry Vaughan
1655 Silex Scintillans, Pt. II, p. 35
With tune *1867 People's Hymnal, No. 193
Begins: Bright queen of saints

115. Bright queen of saints Henry Vaughan
See: Bright queen of heaven

116. Bright shadows of true rest! some shoots of blisse
10.4.10.4.10.10.10.10 3 vss. Henry Vaughan
1650 Silex Scintillans, p. 68
From this: Types of eternal rest, fair buds of bliss
1852 Hys. for the Christian Ch. and Hm., No. 636
Choice of tunes from other books.

117. **But art thou come, dear Saviour? hath thy love
Matthew Hale
**10.10 12 vss.
1754 A Collection of Hymns of the Children of God, pp. 236-237. No tune indicated but intended to be sung.

118. But that I may on thee, O Lord George Wither
C.M.D. 4 vss.
1641 Hal. Pt. 3, No. XVII
Tune indicated in the same volume. Psalm 4

119. But that, no wonders, things appear George Wither
C.M.D. 3 vss.
1641 Hal. Pt. 1, No. VII
Tune indicated in the same volume. Psalm 2, 6 or 7

120. By art, a poet is not made George Wither
10-8s 7 vss.
1641 Hal. Pt. 3, No. LX
No tune indicated but intended to be sung.

121. By his endeavors no man may George Wither
C.M.D. 5 vss.
1641 Hal. Pt. 1, No. CV
Tune indicated in same volume. Psalm 4

122. By his example, teach us Lord George Wither
L.M.D. 3 vss.
1641 Hal. Pt. 2, No. XLIV
Tune indicated in same volume. 10 Com.

123. By me, or by my Father's throne — George Wither
C.M.D. — 8 vss.
1641 — Hal. Pt. 3, No. II
Tune indicated in same volume. Psalm 4

124. By mercies and by judgements, Lord! — George Wither
C.M.D. — 8 vss.
1641 — Hal. Pt. 1, No. LXIX
Tune indicated in same volume. Psalm 22

125. By Thee were thy disciples taught — George Wither
L.M.D. — 4 vss.
1641 — Hal. Pt. 2, No. XLIX
Tune indicated in same volume. Psalm 100

126. By trusting unto thee, Oh God! — George Wither
L.M.D. — 6 vss.
1641 — Hal. Pt. 1, No. LXXI
Tune indicated in same volume. Psalm 51

127. **By wand'ring I have lost myself — Seventeenth Century
**C.M. — 12 vss.
1754 A Collection of Hymns of the Children of God, pp. 293-294. No tune indicated but intended to be sung.

128. Can I not come to thee my God for these
10s — 14 ls. — Robert Herrick
1647 Noble Numbers, p. 186

129. Canst be idle? canst thou play — George Herbert
7.7 — like Cho.
7.7.7 — 10 vss.
1633 The Temple, pp. 105-106
1754 A Collection of Hymns of the Children of God, p. 216. No tune indicated but intended to be sung. Begins with vs. 1 of above: Rivers run, and springs each one

130. Care for thy soule as thing of greatest price
10.10.10.10.10.10 — 4 vss.
1588 Psalms, Sonets, and Songs, No. 31
Tune in same volume — William Byrd

131. Celestial virtue! Yet there are but few
irreg. — 9 vss. — Lancelot Addison
1699 Devotional Poems, pp. 68-70

132. Christ leads me thru no darker room — Richard Baxter
See: My whole though broken heart, O Lord

133. **Christ, when he died deceived the cross
**L.M. 4 vss. Richard Crashaw
1754 A Collection of Hymns of the Children of God, p. 230.
No tune indicated but intended to be sung.

134. Christ who knows all his sheep Richard Baxter
See: My soul go boldly forth

135. Close now thine eyes, and rest secure Francis Quarles
irreg. 10 ls.
1660 Divine Fancies, Bk. IV, No. 2
With tune (solo voice),
1671 Psalms and Hymns, p. 91 John Playford
Begins: Close thine eyes and sleep secure.
This hymn attributed to King Charles I in Miscellanae Sacra and Harmonia Sacra, Volume 1.

136. Come blessed spirit, descend and light on me
irreg. 7 vss. Lancelot Addison
1699 Devotional Poems, pp. 26-28

137. Come bring thy gifts, if blessings were as slow
10.10.10.10.10.10 4 vss. George Herbert
4.4.5.3.4.5 3 vss.
1633 The Temple, pp. 141-142
1754 A Collection of Hymns of the Children of God, p. 212.
No tune indicated but intended to be sung.
Begins with Vs. 4 of above: There is a balsam or indeed a blood

138. Come, dearest Lord and feed thy sheep John Mason
See: My Lord, my love was crucified

139. Come, drop your branches, strow the way
irreg. 10 vss. Henry Vaughan
1655 Silex Scintillans, Pt. II, p. 27

140. Come, H. Spirit, come and breath John Austin
L.M. 7 vss. with Amen
1672 (1st ed. 1668) Devotions, No. XXXIII
With tune, 1671 Psalms and Hymns, p. 59
John Playford

141. Come holy spirit the God of might Unknown
C.M.D. 6 vss.
c. 1559 The First Parte of the Booke of Psalmes, unpaged. Tune in same volume. Unknown

142. Come let's adore the gracious hand — John Austin
8.6.8.6 — 8 vss. with Amen
1672 (1st ed. 1668) Devotions, No. IX
With tune 1671 Psalms and Hymns, pp. 80-81
John Playford

143. Come, let's adore the King of love — John Austin
C.M. — 7 vss. with Amen
1672 (1st ed. 1668) Devotions, No. XXI

144. Come, let us praise our Master's Hand — John Mason
C.M.D. — 4 vss.
1683 Spiritual Songs, No. V
No tune indicated but intended to be sung

145. Come, Lord, my head doth burn, my heart is sick
10.8.10.8.6.6 — 13 vss. — George Herbert
1633 The Temple, p. 99-101
1754 A Collection of Hymns of the Children of God, p. 217. No tune indicated but intended to be sung. Begins: Faint is my head, and sick my heart

146. Come mild and holy dove — John Austin
S.M. — 10 vss. with Amen
1672 (1st ed. 1668) Devotions, No. XXXIV
With tune *1868 Anglican Hymn Book, No. 140

147. Come my thoughts, that fondly fly — John Austin
7.8.7.8 — 8 vss. with Amen
1672 (1st ed. 1668) Devotions, No. XX

148. Come, my way, my truth, my life — George Herbert
7.7.7.7 — 3 vss.
1633 The Temple, p. 150
1754 A Collection of Hymns of the Children of God, p. 219. No tune given but intended to be sung.

149. Come ravisht soul with high delight — Thomas Pestel
*1659 Sermons and Devotions Old and New
With tune *1894 Hymns Supplemental, Horder, No. 1016
Begins: O sing the glories

150. Come to me God, but do not come — Robert Herrick
16-8s
1647 Noble Numbers, p. 67

151. **Come to your heaven, you heavenly quires
**8.8.8.8.8.8 — 8 vss. — Robert Southwell
**1634 St. Peter's Complaint etc., pp. 100-102.
1856 Reprint.

152. Come ye hither all, whose taste George Herbert
7.3.7.7.3.7 6 vss.
1633 The Temple, pp. 174-175
1754 A Collection of Hymns of the Children of God, p. 219. No tune indicated but intended to be sung. Begins: Look hither, ye whose taste

153. Confession of the same I owe George Wither
C.M.D. 7 vss.
1641 Hal. Pt. 3, No. XXII
Tune indicated in the same volume. Psalm 1

154. **Content thyself with patience [Robert Smith?]
**8.8.8.8.8.8.8
1754 A Collection of Hymns of the Children of God, p. 212. No tune indicated but intended to be sung.

155. **Deare Comforter with whose deare precious blood
**14 - 10s Barnaby Barnes
**1595 A Divine Centurie of Spirituall Sonnets.
1815 Reprint, p. 3

156. **Dear Dove, thy pris'ner may I be [Faithfull Teate]
**L.M. 12 vss.
1754 A Collection of Hymns of the Children of God, pp. 227-228. No tune indicated but intended to be sung.

157. Dear God! how great, how large a grace George Wither
L.M.D. 4 vss.
1641 Hal. Pt. 1, No. XLVIII
No tune indicated but intended to be sung.

158. Dear God! that watch dost keep George Wither
S.M.D. 4 vss.
1641 Hal. Pt. 1, No. II
Tune indicated in same volume. Psalm 16, 18, 25, or 67

159. Dear God, the Pharoah of our Souls John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 160

160. Dear Jesu, when, when will it be John Austin
L.M. 12 vss. with Amen
1672 (1st ed. 1668) Devotions, No. IV

161. Dear mystery, dear Lord, dear great Three-one
irreg. 9 vss. Lancelot Addison
1699 Devotional Poems, pp. 28-31
1754 A Collection of Hymns of the Children of God, p. 293. No tune indicated but intended to be sung.

162. Dear Saviour, Oh! what ails this heart
14-8s 3 vss.
1696 Miscellanea Sacra, Vol. I, pp. 18-20
With tune 1715 Divine Companion, 3rd ed., pp. 45-46 Mr. Akeroyd

163. Dearest, ascending Lord, before we part
irreg. 3 vss. Lancelot Addison
1699 Devotional Poems, pp. 15-16

164. Dearest master, must we part Lancelot Addison
irreg. 3 vss.
1699 Devotional Poems, pp. 16-17

165. Death and darkness get you packing Henry Vaughan
18-8s
1650 Silex Scintillans, p. 80

166. Death steals upon us unawares Thomas Shepherd
C.M.D. 6 vss.
C.M. 1 vs.
1743 (1st ed. 1693) Penetential Cries, No. XXXV
No tune indicated but intended to be sung.

167. Death, the old serpent's son Jeremy Taylor
irreg. 19 ls. with Amen
1655 Festival Hymnes appended to The Golden Grove, pp. 154-155
1754 A Collection of Hymns of the Children of God, p. 233. No tune indicated but intended to be sung. Begins: He had a sting once like his sire

168. Descend to thy Jerusalem, O Lord Jeremy Taylor
See: Lord, come away

169. Direct my steps, Lord, be my way John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 175

170. Direct, O God, the judges brest John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 152

171. Discourage not thy self, my soul — George Wither
L.M.D. 6 vss.
1641 Hal. Pt. 3, No. IX
Tune indicated in same volume. Psalm 100

172. Do I resolve any easy life — John Austin
8.7.8.7 8 vss. with Amen
1672 (1st ed. 1668) Devotions, No. XIX

173. Draw nigh to thy Jerusalem — Jeremy Taylor
See: Lord, come away

174. Drop, drop, slow tears — Phineas Fletcher
4.6 12 ls.
1633 Poetticall Miscellanies appended to The Purple Isle, p. 96
With tune 1852 Hys. for Christian Ch. and Hm., 9th ed., No. 415. Choice of tunes from other books.

175. Due Fear, becomes us well — George Wither
S.M.D. 4 vss.
1641 Hal. Pt. 1, No. XC
Tune indicated in same volume. Psalm 25

176. Earth's but a sorry tent — Samuel Crossman
See: Jerusalem on high

177. Enrich, Lord heart, mouth, hands in me — George Herbert
See: Lord, who hast formed me out of mud

178. Eternal God, before whose eyes — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 155

179. Eternal God, whose name is love — Richard Baxter
L.M.D. 6 vss.
1681 Poetical Fragments, p. 75
Tune indicated in same volume. Psalm 51

180. Eternal Maker, grant that we — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 158

181. Eternal mover; whose diffused glory — Sir Henry Wotton
11.10.11.10.10.10 6 vss.
1651 Reliquiae Wottonianae, pp. 529-530

182. Exceeding faithful to thy word — George Wither
C.M.D. 6 vss.
1623 Hymnes and Songs, No. LVIII
Tune in same volume. Song III — Orlando Gibbons

183. Exceeding gracious fauours, Lord — George Wither
8.8.8.8.8.8 4 vss.
1623 Hymnes and Songs, No. LXXIV
Tune in same volume. Song IX — Orlando Gibbons

184. Except, when kindest we appear — George Wither
C.M.D. 8 vss.
1641 Hal. Pt. 3, No. XXIII
Tune indicated in same volume. Psalm 1

185. Experiment, I now have had — George Wither
C.M.D. 5 vss.
1641 Hal. Pt. 1, No. CX
Tune indicated in same volume. Te Deum

186. Fain would I view that pleasing sight — George Wither
10-8s 5 vss.
1641 Hal. Pt. 3, No. XLVII
Tune indicated in same volume. Lamentation

187. Fain would my thoughts fly up to Thee — John Austin
C.M. 8 vss. with Amen
1672 (1st ed. 1668) Devotions, No. XI
With tune 1671 Psalms and Hymns, pp. 84-85
John Playford

188. **Faind Janus now forget thy name — Joseph Beaumont
**8.8.8.8.10.10 4 vss.
c. 1643 Minor Poems, MS.
**Marked: To a Base & 2 Trebles
1914 Reprint, p. 157

189. Faint is my head, and sick my heart — George Herbert
See: Come, Lord, my head doth burn,

190. Fair are the feet which bring the news — John Mason
C.M.D. 5 vss.
1683 Spiritual Songs, No. XVI
No tune indicated but intended to be sung.
With tune indicated, 1841 Christian Psalmody,
No. 429 Any C.M. tune
Begins: Bless'd are the feet which bring the news

191. **Fairest of morning lights appear — Thomas Pestel
**C.M. 7 vss.
**1659 Sermons and Devotions
1890 Palgrave, p. 69
With tune 1906 The English Hymnal, No. 20 — Ancient English Carol
Begins with vs. 5 of above: Behold the great creator makes

192. Farewel, dear Lord, I kiss your sacred feet
See: Adieu, dear Lord, I kiss your sacred feet — Lancelot Addison

193. Farewel, dear Master, we must part I see
See: Adieu, dear Master, we must part I see — Lancelot Addison

194. Farewel, dear Saviour, till we meet above — Lancelot Addison
irreg. 3 vss.
1699 Devotional Poems, pp. 17-18

195. *Farewell, poor world I must be gone — Samuel Crossman
*1664 Young Man's Meditation
With tune *1844 The Comprehensive Rippon

196. Farewell, vain world, I bid adieu, — Thomas Shepherd
C.M.D. 4 vss.
1743 (1st ed. 1693) Penetential Cries, No. IX
No tune indicated but intended to be sung

197. Father if justly still we claim — Henry More
See: When Christ His body up had borne

198. **Father of heaven, and of His by whom — [John Donne]
**10.10.10.10 6 vss.
1754 A Collection of Hymns of the Children of God, p. 224. No tune indicated but intended to be sung.

199. Feigned Janus, now forget thy name — Joseph Beaumont
See: Faind Janus, now forget thy name

200. **Firme rocke of during stone, sure bulwarke of defense
**14-10s — Barnaby Barnes
**1595 A Divine Centurie of Spirituall Sonnets
1815 Reprint, p. 49

201. **For comfort, my deare God! I did attend
**14-10s — Barnaby Barnes
**1595 A Divine Centurie of Spirituall Sonnets
1815 Reprint, p. 32

202. For spreading Lord, our table, thus — George Wither
C.M.D. 2 vss.
1641 Hal. Pt. 1, No. XXXIV
Tune indicated in same volume. Magnificat

203. For those blest pen men of thy word — George Wither
L.M.D. 3 vss.
1623 Hymnes and Songs, No. LXVIII
Tune in same volume. Song XLIV — Orlando Gibbons

204. Forbear to shed excessive tears — George Wither
L.M.D. — 4 vss.
1641 — Hal. Pt. 1, No. LXXXV
Tune indicated in same volume. 10 Com.

205. Foul-Spirits may, our hearts possesse — George Wither
C.M.D. — 8 vss.
1641 — Hal. Pt. 2, No. IX
Tune indicated in same volume. Psalm 4

206. **Fountaine of life and endlesse happinesse
**14-10s — Barnaby Barnes
**1595 A Divine Centurie of Spirituall Sonnets
1815 Reprint, p. 12

207. Fountain of light, and living breath — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 139
With tune indicated, 1852 Hys. for Christian Ch. and Hm., 9th ed., No. 440
Choice of tunes from other books

208. **Fountaine of sweets, eternal dove — Joseph Beaumont
**8-8s and Halalujah
c. 1643 Minor Poems, MS.
1914 Reprint, p. 195

209. From Colds, late nipping Herbs and Trees
C.M.D. — 2 vss. — George Wither
1641 — Hal. Pt. 1, No. LXVIII
Tune indicated in same volume Te Deum

210. **Full of celestiall syrropes, full of sweete
**14-10s — Barnaby Barnes
**1595 A Divine Centurie of Spirituall Sonnets
1815 Reprint, p. 27

211. Full of mercy, full of love — Jeremy Taylor
irreg. — 20 ls. with Amen
1655 Festival and Penetentiall Hymns appended to The Golden Grove, pp. 168-169
With tune *1827 Hymns: Heber

212. Full of wrath, his threatning breath — Jeremy Taylor
irreg. — 18 ls. Allelujah and Amen
1655 Festival Hymnes appended to The Golden Grove, pp. 159-160

213. Full well, that person, it beseems — George Wither
L.M.D. 6 vss.
1641 Hal. Pt. 3, No. IV
Tune indicated in same volume 10 Com.

214. Giue eare, ô Lord, to heare — William Hunnis
S.M.D. 3 vss. with Amen
1597 Humble Sutes of a Sinner bound with Comfortable Dialogs, pp. 61-62
Tune in same volume — William Hunnis

215. Give me my captive soul — George Herbert
See: Not in rich furniture, or fine array

216. Give me the heart, O God, to trust — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 166

217. Glorious Creator, once more thine — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 152

218. Glory to thee my god this night — Thomas Ken
See: All praise to thee my God this night

219. God is ascended up on high — Henry More
L.M. 12 vss.
1668 Divine Hymns appended to Divine Dialogues, pp. 502-504
With tune 1920 The Oxford Hymn Book, No. 112
George Frederick Handel

220. God, who once more unseal'd mine Eyes
L.M. 7 vss. — Thomas Shepherd
1743 (1st ed. 1693) Penetential Cries, No. XXI
Tune indicated in same volume Psalm 100

221. God's furnace doth in Sion stand — John Mason
See: I that am drawn out of the depth

222. Good God! thy mercy and thy might — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 164

223. Good God, where ere I cast mine eyes — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 170

224.*Gracious redeemer, how divine — Joseph Stennett
*1697 Hymns for the Lord's Supper

225. Great Almighty King of Heaven — George Wither
7.7.7.7.7.7 8 vss.
1641 Hal. Pt. 3, No. LXII
No tune indicated but intended to be sung

226. Great Bridegroom, fill thy dearest spouse
8.8.8.8.8.8 — John Quarles
1663 Divine Meditations, p. 142

227. Great God, and just! how canst thou see — Jeremy Taylor
irreg. 27 ls. with Amen
1655 Penitentiall Hymns appended to The Golden Grove, pp. 167-168
With tune 1688 Harmonia Sacra, pp. 58-60
Henry Purcell

228. Great God, my strength, at whose command — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 133

229. **Great God of Abraham! whose eternal power
**14-10s — Barnaby Barnes
**1595 A Divine Centurie of Spirituall Sonnets
1815 Reprint, p. 11

230. Great God of gods, great King of kings — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 157

231. Great God of wonders, that dost ope — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 158

232. Great God, the work of whose high hands — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 133

233. Great God thou art a God of grace — Thomas Shepherd
C.M.D. 6 vss.
1743 (1st ed. 1639) Penetential Cries, No. XII
No tune indicated but intended to be sung

234. Great God, thy garden is defaced — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 130

235. Great God to whom all praise belongs — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 174

236. Great God, who dost the world command — John Mason
C.M.D. 4 vss.
1683 Spiritual Songs, No. XXVII
No tune indicated but intended to be sung

237. Great God, whom fools deny, how dare — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 131

238. Great God, whose ever-wakefull eye — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 165

239. Great God whose goodnesse doth repleate — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 173

240. Great God whose kingdom hath no end — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 173

241. Great God, whose promise is to hear — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 158

242. Great God, whose scepter rules the earth — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 127

243. Great Judge of all, how we vile wretches quake!
irreg. 32 ls. with Amen — Jeremy Taylor
1655 Festival Hymnes appended to The Golden Grove, pp. 156-157

244. Great King of Glory, who art drest — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 157

245. Great king of peace, be pleased to send — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 176

246. Great Lord of Time, great King of Heav'n
L.M.D. 7 vss. — George Wither
1641 Hal. Pt. 2, No. II
Tune indicated in same volume Psalm 100

247. Great Lord of Wonders, thou by whom — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 138

248. Great monarch of the world, disclose — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 156

249. Great (Oh Lord) thy favour was — George Wither
7.7.7.7.7.7.7.7 6 vss.
1641 Hal. Pt. 3, No. XXIV
No tune indicated but intended to be sung

250. Great prince of peace, whose kingdome brings
8.8.8.8.8.8 — John Quarles
1663 Divine Meditations, p. 150

251. Great Shepherd of my soul, thy hand — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 134

252. Great Son of the eternal God — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 128

253. Great spring, from whence all mercy flows
8.8.8.8.8.8 — John Quarles
1663 Divine Meditations, p. 154

254. **Great without controversy great — Sixteenth Century
**L.M. 8 vss.
1754 A Collection of Hymns of the Children of God, p. 221. No tune indicated but intended to be sung.

255. Had not, Oh Lord, thy grace — George Wither
S.M.D. 5 vss.
1641 Hal. Pt. 1, No. C
Tune indicated in same volume Psalm 25

256. Hail, holy Lord! I bow and joy to see
irreg. 6 vss. — Lancelot Addison
1699 Devotional Poems, pp. 9-10
1754 A Collection of Hymns of the Children of God, p. 289. No tune indicated but intended to be sung.

257. **Halalujah: Hark how ye joy full heavns rebound
**4.8.8.4.2.2.6.8 7 vss. — Joseph Beaumont
c. 1643 Minor Poems, MS.
**Marked: The Hymn Sett to 5 Parts for voices and Violls. by R.C.
1914 Reprint, pp. 191-192

258. Halelujah, now I sing — George Wither
10-7s — 11 vss.
2-7s — Cho.
1641 — Hal. Pt. 3, No. I
No tune indicated but intended to be sung

259. Hark, my soul, how everything — John Austin
7.7.7.7 — 8 vss. with Amen
1672 (1st ed. 1668) Devotions, No. VI
With tune *1736 Psalms and Hymns, p. 69

260. Hast thou not heard, that my Lord Jesus dy'd — George Herbert
See: Away despair; my gracious Lord doth hear

261. Have, have ye no regard, all ye — Robert Herrick
8.8.8 — 5 vss.
1647 Noble Numbers, p. 75

262. He's come? let ev'ry knee be bent
C.M. — 8 vss. — Jer. Clarke
1715 The Divine Companion, 3rd ed., p. 22

263. He had a sting once like his sire — Jeremy Taylor
See: Death the old serpent's son

264. He is risen higher, not set: — Jeremy Taylor
irreg. — 10 ls. with Amen
1655 Festival Hymnes appended to The Golden Grove, p. 165

265. He that a Voyage undertakes — George Wither
8.8.6.8.D. — 11 vss.
1641 — Hal. Pt. 1, No. XXIII
Tune indicated in same volume — Psalm 4

266. He that can in a moment space — George Wither
C.M.D. — 7 vss.
1641 — Hal. Pt. 2, No. VIII
Tune indicated in same volume — Psalm 4

267. He that his Father had forsooke — George Wither
L.M.D. — 4 vss.
1623 Hymnes and Songs, No. LXXIII
Tune in same volume Song XLIV — Orlando Gibbons

268. **He that his mirth hath lost — Robert Southwell
**S.M. — 38 vss.
**1634 Saint Peter's Complaint etc., pp. 81-87
1856 Reprint Vs. 27 begins: Yet God's I must remain

269. He that is down needs fear no fall — John Bunyan
C.M. 3 vss.
1744 (1st ed. 1684) Pilgrims Progress, Pt. II, p. 85
With tune 1931 Songs of Praise, No. 513 — Samuel Stanley

270. Health is a jewel dropt from heav'n — John Mason
C.M.D. 4 vss.
1683 Spiritual Songs, No. VII
No tune indicated but intended to be sung

271. Hear me my God when I to thee
C.M. 9 vss.
With tune 1715 Divine Companion, 3rd ed., pp. 52-53 — Dr. Crofts

272. Heare mee, O God! — Ben. Johnson [sic]
4.4.4.4 6 vss.
1640 Underwoods, pp. 163-164

273. Hear! Oh great Almighty King — George Wither
12-7s 8 vss.
1641 Hal. Pt. 1, No. LXIII
No tune indicated but intended to be sung

274. Hearer of prayers, confound my foes — John Quarles
&.8.8.8.8.8
1663 Divine Meditations, p. 145

275. Hearer of prayers, to whom should I — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 168

276. **Her virgin eyes saw God incarnate born — Thomas Ken
**10.10.10.10 4 vss.
With tune 1906 The English Hymnal with Tunes, No. 217 — H. Lawes

277. Here a little child I stand — Robert Herrick
7.7.7.7.7.7 with Amen
1647 Noble Numbers, p. 31
With tune 1931 Songs of Praise, No. 402 — Geoffrey Shaw

278. Here, dear Lord, I love to be — Lancelot Addison
irreg. 6 vss.
1699 Devotional Poems, pp. 46-47
1754 A Collection of Hymns of the Children of God, p. 300. No tune indicated but intended to be sung.

279. Here I can converse freely with my love
8-10s Lancelot Addison
1699 Devotional Poems, p. 51
1754 A Collection of Hymns of the Children of God, p. 200. No tune indicated but intended to be sung.

280. **Here let me sigh, and sighing see
**L.M. 3 vss. Seventeenth Century
1754 A Collection of Hymns of the Children of God, p. 281. No tune indicated but intended to be sung.

281. He's come, let every knee be bent
C.M. 8 vss.
With tune 1715 Divine Companion, p. 22 Jer. Clarke

282. Highest of highest, that dost raise John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 162

283. Horrid darkness, sad and sore Jeremy Taylor
irreg. 26 ls. with Amen
1655 Festival Hymnes appended to The Golden Grove, pp. 158-159

284. How are Oh God! we sinners bound George Wither
C.M.D. 6 vss.
1641 Hal. Pt. 1, No. XXIX
Tune indicated in same volume Psalm 4

285. How blest are we! who may repaire George Wither
C.M.D. 4 vss.
1641 Hal. Pt. 1, No. XXXVI
Tune indicated in same volume Psalm 117

286. How blest the feet that bring the news John Mason
See: Fair are the feet

287. How do I use my paper, ink and pen Henry Walpole
10.10.10.10.10.10 3 vss.
1583 Medius: Psalmes, Sonets and Songs of Sadness
Tune in same volume William Byrd

288. How great! how gracious have I found George Wither
L.M.D. 5 vss.
1641 Hal. Pt. 1, No. XXIV
Tune indicated in same volume Psalm 100

289. How happy is he born and taught — Sir Henry Wotton
L.M. 6 vss.
1651 Reliquiae Wottonianae, pp. 522-523
With tune indicated 1827 A Collection of Psalms and Hymns, No. 210. Any L.M. tune

290. How happy is it, and how sweet — George Wither
C.M.D. 7 vss.
1641 Hal. Pt. 1, No. XXXVIII
Tune indicated in same volume Psalm 133

291. How hard is it for flesh and blood — George Wither
C.M.D. 7 vss.
1641 Hal. Pt. 1, No. LXXXI
Tune indicated in same volume Psalm 4

292. How little did I hear, read, pray — Lancelot Addison
irreg. 7 vss.
1699 Devotional Poems, pp. 48-49
1754 A Collection of Hymns of the Children of God, p. 301. No tune indicated but intended to be sung.

293. How many Lord! how soule! how great — George Wither
C.M.D. 9 vss.
1641 Hal. Pt. 1, No. XCIV
Tune indicated in same volume Psalm 22

294. How neer me, came the hand of death — George Wither
L.M.D. 6 vss.
1641 Hal. Pt. 3, No. XXVII
Tune indicated in same volume I loved once

295. How oft, and by how many crimes — George Wither
C.M.D. 3 vss.
1623 Hymnes and Songs, No. LXXXVI
Tune in same volume Song III — Orlando Gibbons

296. How shall I sing that majestie — John Mason
C.M.D. 12 vss.
1683 Spiritual Songs, Song I
No tune indicated but intended to be sung.

297. How uneasie are we here
7.7.7.7 6 vss.
1715 Divine Companion, 3rd ed., p. 38 — Jer. Clarke

298. **How uneasy does it seem — Seventeenth Century
**7.7.7.7 3 vss.
1754 A Collection of Hymns of the Children of God, p. 301. No tune indicated but intended to be sung

299. How watchfull need we to become — George Wither
C.M.D. 4 vss.
1623 Hymnes and Songs, No. LXXII
Tune in same volume Song III — Orlando Gibbons

300. **How wrapt am I, how full of bliss
**C.M. 23 vss. — Sixteenth Century
1754 A Collection of Hymns of the Children of God, pp. 241-242. No tune indicated but intended to be sung.

301. **Hye-Priest of Syon! whose eternal throne
**14-10s — Barnaby Barnes
**1595 A Divine Centurie of Spirituall Sonnets
1815 Reprint, p. 10

302. I am a tree that God hath set — Thomas Shepherd
C.M. 6 vss.
1743 (1st ed. 1693) Penetential Cries, No. XXIII
No tune indicated but intended to be sung.

303. I am afraid my God hath me forsook — Benjamin Keach
10.10.10.10.10 16 ls.
1681 Sion in Distress, 2nd ed., p. 77

304. I bless my God for giving grace — Thomas Shepherd
L.M. 5 vss.
1743 (1st ed. 1693) Penetential Cries, No. XVI
No tune indicated but intended to be sung.

305. I bow, blest Trinity, and in thee believe
10.10.10 1 vs. — Lancelot Addison
10.10.10.10 4 vss.
1699 Devotional Poems, pp. 51-53
1754 A Collection of Hymns of the Children of God, pp. 292-293. No tune indicated but intended to be sung.

306. I cannot ope mine eyes — George Herbert
6.8.8.10 5 vss.
1633 The Temple, p. 54
1754 A Collection of Hymns of the Children of God, p. 215. No tune given but intended to be sung.
Begins: I can't so much as ope my eyes

307. I can't so much as ope my eyes — George Herbert
See: I cannot ope mine eyes

308. **I feele, by motions in my sinnefull breast
**14-10s Barnaby Barnes
**1595 A Divine Centurie of Spirituall Sonnets
1815 Reprint, p. 45

309. I got me flowers to straw thy way George Herbert
See: Rise heart, thy Lord is risen

310. I had a Lord, but ah he's gone Thomas Shepherd
L.M. 6 vss.
1743 (1st ed. 1693) Penetential Cries, No. XXXII
No tune indicated but intended to be sung.

311. I have wandred like a sheepe that's lost
66-8s Thomas Heywood
1635 The Hierarchie of the blessed Angells,
pp. 108-109

312. I pant towards thee Jeremy Taylor
See: My soul doth pant tow'rds thee

313. I praise Him most, I love Him best, all praise and love is his Robert Southwell
See: Let folly praise that fancy loves

314. I sing the birth, was borne tonight Ben. Johnson
8.8.7.8.8.7 4 vss. [sic]
1640 Underwoods, p. 165
With tune 1920 The Oxford Hymn Book, German Tune
No. 63 (1540)

315. I sojourn in a vale of tears John Mason
C.M.D. 9 vss.
1683 Spiritual Songs, No. XXX
No tune indicated but intended to be sung.
From this: And dost thou come, O blessed Lord
Also: My saviour is gone up to heaven
Also: What have I in this barren land

316. I sought thee round about, O thou my God
10.4.10.4.10.4.10.10 14 vss. Thomas Heywood
1635 The Hierarchie of the blessed Angells, pp. 53-56
With tune 1931 Songs of Praise, No. 534 Gustav Holst

317. I thank thee Lord, I thee adore George Wither
L.M.D. 3 vss.
1641 Hal. Pt. 1, No. XXVIII
Tune indicated in same volume Psalm 100

318. I that am drawn out of the depth — John Mason
C.M.D. 5 vss.
C.M. 1 vs.
1683 Spiritual Songs, No. XXVIII
No tune indicated but intended to be sung.
Vs. 4 begins: God's furnace doth in Sion stand
Also from this and Song XXIII: The world can neither give nor take

319. I wake, and join with you blest spirits above
irreg. 7 vss. — Lancelot Addison
1699 Devotional Poems, pp. 42-43

320. I well perceive, that God hath limb'd — George Wither
C.M.D. 9 vss.
1641 Hal. Pt. 1, No. CI
Tune indicated in same volume Magnificat

321. I whom of late — George Wither
4.6.4.6.4.6.4.6 8 vss.
1641 Hal. Pt. 3, No. LVII
No tune indicated but intended to be sung.

322. **I would not die but live, deare living Lord!
**14-10s — Barnaby Barnes
**1595 A Divine Centurie of Spirituall Sonnets
1815 Reprint, p. 26

323. If angels sung a Saviour's birth
C.M. 8 vss.
1715 Divine Companion, 3rd ed., p. 20 — Jer. Clarke

324. If by the signes foresee we may — George Wither
8.8.8.8.8.8 12 vss.
1641 Hal. Pt. 1, No. LIX
Tune indicated in same volume Pater Noster

325. If ever thou me love — Timothy Kendall
6.6.6.6 32 ls.
1577 Trifles, pp. 11-12

326. If I demaund what mercie is — William Hunnis
C.M. 9 vss.
1597 A Poore Widowes Mite, pp. 36-38
Tune in same volume — William Hunnis

327. If I into my-selfe turne not mine eyes — Thomas Heywood
10.10.10.10 19 vss.
1635 The Hierarchie of the Blessed Angells, pp. 327-329

328. If it be so that we must fight — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 176

329. If Joy be made, when men are born — George Wither
C.M.D. 4 vss.
1641 Hal. Pt. 1, No. LXXXVI
Tune indicated in same volume Psalm 23

330. **If men think meanly, O my soul, of thee
**10.10.10.10 7 vss. — Seventeenth Century
1754 A Collection of Hymns of the Children of God, p. 299. No tune indicated but intended to be sung.

331. If that a sinners sighes be angels food
10.10.10.8.10.10
1588 Psalmes, Sonets, and Songs of sadness, No. XXX
Tune in same volume — William Byrd

332. **If that sweet spirit of omnipotence — Barnaby Barnes
**14-10s
**1595 A Divine Centurie of Spirituall Sonnets
1815 Reprint, p. 46

333. If this worlds friends might see but once
L.M. 12 vss. — Henry Vaughan
1655 Silex Scintillans, Pt. II, pp. 40-42
Vs. 11 begins: What needs a conscience calm and bright

334. If those physitians honour'd be — George Wither
L.M.D. 3 vss.
1623 Hymnes and Songs, No. LXXVII
Tune in same volume Song XLIV — Orlando Gibbons

335. Immortal heat, O let thy greater flame — George Herbert
10.10.10.10 3 vss.
2-10s
1633 The Temple, p. 46

336. *Immortal praise be given — Joseph Stennett
*1697 Hymns for the Lord's Supper
*From this: We'll praise our risen Lord

337. In all extreams, Lord, thou art still — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 131

338. **In pow'r or wisdom to contend with thee
**10.10.8.10.10.10 3 vss. Seventeenth Century
1754 A Collection of Hymns of the Children of God, p. 286. No tune indicated but intended to be sung.

339. In that a master, I was made George Wither
L.M.D. 5 vss.
1641 Hal. Pt. 3, No. VIII
Tune indicated in same volume Psalm 100

340. In the houre of my distresse Robert Herrick
7.7.7.6 12 vss.
1647 Noble Numbers, pp. 11-12
With tune *1819 Selection of Psalms and Hymns: Cotterill; 1897 Westminster Abbey, No. 394 M. B. Foster

341. **In thee I (we) live and move and am (are) [John Mason]
**C.M. 17 vss.
taken from Spiritual Songs iv, v, vi, vii
1754 A Collection of Hymns of the Children of God, pp. 301-302.
No tune indicated but intended to be sung.

342. In this world (the Isle of Dreames) Robert Herrick
7.7.7.3 6 vss.
1647 Noble Numbers, pp. 46-47
With tune 1931 Songs of Praise, No. 348 Gustav Holst

343. In times of want, we feele what blisse George Wither
C.M.D. 5 vss.
1641 Hal. Pt. 1, No. LV
Tune indicated in same volume Psalm 22

344. In way of nourishment and strength George Herbert
See: Not in rich furniture, or fine array

345. Inform'd we are, Oh Lord! George Wither
S.M.D. 12 vss.
1641 Hal. Pt. 2, No. LX
Tune indicated in same volume Psalm 25

346. **Innocent Lamb! thou knew'st thy en'mies plot
**10.4.4.8.8.10.10.4.4.4.10 7 vss. Faithfull Teate
1754 A Collection of Hymns of the Children of God, pp. 226-227
No tune indicated but intended to be sung.

347. Is not the hand of God in this — John Mason
C.M.D. 4 vss.
1683 Spiritual Songs, No. IX
No tune indicated but intended to be sung.

348. It is Lord, of thy grace — George Wither
S.M.D. 7 vss.
1641 Hal. Pt. 3, No. L
Tune indicated in same volume Psalm 25

349. It is the common guize of such — George Wither
C.M.D. 8 vss.
1641 Hal. Pt. 3, No. X
Tune indicated in same volume Psalm 13

350. It is too much, that in my heart — George Wither
C.M.D. 6 vss.
1641 Hal. Pt. 3, No. LIV (marked LIII)
Tune indicated in same volume Psalm 15

351. It must be drunk, the cup is mix'd! — Jeremy Taylor
L.M. 4 vss.
1754 A Collection of Hymns of the Children of God, p. 232
No tune indicated but intended to be sung.

352. It was the winter wild — John Milton
6.6.10.6.6.10.8.12 27 vss.
*1629 Ode: On the morning of Christ's nativity
1673 Poems, p. 2 (entitled Hymn)
From this: No war or battle's sound
With tune indicated, 1827 A Collection of Psalms and Hymns, No. 469 Any Proper Meter Tune

353. It was thy pleasure, Lord, to say — George Wither
L.M.D. 7 vss.
1623 Hymnes and Songs, No. LXXX
Tune in same volume Song XLIV — Orlando Gibbons

354. **It will go hard with you, saith Christ — R.S.
**C.M. 16 vss. — Robert Smith?
1754 A Collection of Hymns of the Children of God, pp. 211-212
No tune indicated but intended to be sung.

355. I've found the pearl of greatest price — John Mason
C.M.D. 4 vss.
C.M. 1 vs.
1683 Spiritual Songs, No. XIII
No tune indicated but intended to be sung

- Continued

355, Continued
With tune indicated, 1810 A New Selection of 700 Hymns, p. 116, any C.M. tune

356. *Jerusalem on high , Samuel Crossman
*1664 Young Man's Meditation, Part II, No. 8
With tune, *1780 Wesleyan Hymn Book, No. 942

357. **Jesu, no more! it is full tide Richard Crashaw
**L.M. 5 vss.
1754 A Collection of Hymns of the Children of God, p. 230
No tune indicated but intended to be sung.

358. Jesus, my life, how shall I truly love thee?
22-10s Henry Vaughan
1655 Silex Scintillans, Pt. II, p. 16

359. **Jesus! O word divinely sweet Joseph Stennett
**C.M. 6 vss.
With tune indicated, 1801 Rippon No. CCCCLXXV
Crowley etc.

360. Job's custome, well deserveth praise George Wither
C.M.D. 5 vss.
1641 Hal. Pt. 3, No. XIII
Tune indicated in same volume Psalm 1

361. Joy of my life! while left me here Henry Vaughan
8.4.8.4.4.4.4.4 4 vss.
1650 Silex Scintillans, pp. 38-39

362. Judge not my actions by thy laws John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 172

363. Just God of vengeance, cast an eye John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 156

364. Just Judge of earth, in whom we trust John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 128

365. Keep me throughout my life, Oh Lord George Wither
L.M.D. 4 vss.
1641 Hal. Pt. 3, No. XXXI
Tune indicated in same volume 10 Com.

366. Kill me not ev'ry day — George Herbert
6.10.8.6.10 3 vss.
1633 The Temple, pp. 53-54
1754 A Collection of Hymns of the Children of God, p. 218
No tune given but intended to be sung.
Begins: What helps it to kill me each day

367. Kindle O Lord, my love with zeal — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 170

368. King of comforts! King of life — Henry Vaughan
7.4.7.4 8 vss.
4.4.5.4.4.5 5 vss.
1650 Silex Scintillans, pp. 76-77

369. King of glory, king of peace — George Herbert
7.4.7.4 7 vss.
1633 The Temple, p. 140
1754 A Collection of Hymns of the Children of God, pp. 217-218
No tune indicated but intended to be sung.

370. King of mercy, king of love — Henry Vaughan
20-7s
1650 Silex Scintillans, pp. 109-110

371. Let all the world in every corner — George Herbert
10.4 Cho.
6.6.6.6 2 vss.
1633 The Temple, p. 45
With tune *1697 Select Hymns from Mr. Herbert's Temple

372. Let every wonder that I see — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 169

373. **Let folly praise that fancy loves — Robert Southwell
**C.M. 8 vss.
**1634 Saint Peter's Complaint etc., pp. 55-56
1856, Reprint
Vs. 2 begins: I praise him most, I love him best

374. **Let go the whore of Babilon — Unknown
**8.6.9.7.8.8.8.6 11 vss.
**c. 1539 Goostly Psalmes and Spirituall Songs
**Tune in same volume, 1846 Remains of Miles Coverdale, pp. 586-588 — Unknown

375. Let my confession lanch my sore — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 137

376. Let no uncomely censures passe — George Wither
8.8.8.8.8.8 4 vss.
1641 Hal. Pt. 2, No. LV
No tune indicated but intended to be sung.

377. Let others boast in gold and prize — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p.144

378. Let others take their course — John Austin
S.M. 8 vss. with Amen
1672 (1st ed. 1668) Devotions, No. X
From this: Sweet Jesus is the name
With tune, 1671 Psalms and Hymns, pp. 28-29, John Playford

379. Let the most blessed be my guide — John Bunyan
C.M. 12 ls.
1744 (1st ed. 1684) Pilgrims Progress, Pt. II, p. 18

380. Let them go court what joys they please — John Austin
C.M. 7 vss. with Amen
1672 (1st ed. 1668) Devotions, No. XV

381. **Lift up my soule, bright Lord of Love
**8.8.8 21 vss. — Joseph Beaumont
c. 1643 Minor Poems, MS.
1914 Reprint, pp. 1-3

382. Life is a shade, my days — Samuel Crossman
See: My life's a shade, my days

383. **Life up to heau'n, sad wretch, thy heavy spright
**10.10.10.10.10.10 2 vss. — Thomas Campion
**1613 Two Bookes of Ayres, Bk. I, No. XII
**Tune in same volume
1909 Campion's Works, pp. 122-123 — Thomas Campion

384. **Lift up your heads great gates and sing
**12-8s and Hallelujahs — Joseph Beaumont
c. 1643 Minor Poems, MS.
**Marked: To a Base and 2 Trebles
1914 Reprint, p. 189

385. Light thou the lamps, great God, that they
8.8.8.8.8.8 John Quarles
1663 Divine Meditations, p. 169

386. Like as the guiltie prisoner stands William Hunnis
C.M. 9 vss.
1597 A Poore Widowes Mite, pp. 39-40
Tune in same volume William Hunnis

387. **Like as the theefe in prison cast Humphrey Gifford
**8.6.8.6.6.6.8.6 6 vss.
1845 Farr Vol. 1, p. 217

388. Listen sweet dove unto my song George Herbert
8.8.8.10 7 vss.
1633 The Temple, pp. 51-52
1754 A Collection of Hymns of the Children of God, p. 214
No tune indicated but intended to be sung.

389. **Lo! man rebels, and for one taste doth choose
**10.10 24 vss. Matthew Hale
1754 A Collection of Hymns of the Children of God, pp. 233-234
No tune indicated but intended to be sung.

390. **Lo! Peter weeps, that he his Lord deny'd
**10.10 8 vss. Seventeenth Century
1754 A Collection of Hymns of the Children of God, p. 288
No tune indicated but intended to be sung.

391. **Lodg'd in an inn Jeremy Taylor
**4.4.4.6.6.2.4.4
**4.4.4.6.6.2.4.4.4.6 2 vss.
1754 A Collection of Hymns of the Children of God, p. 232
No tune indicated but intended to be sung.

392. **Long have I viewed, long have I thought *John Norris
**8.8.8.8.8.8 6 vss.
1754 A Collection of Hymns of the Children of God, p. 301
No tune indicated but intended to be sung.

393. Look down, blest Virgin! and bid justice stay
10.10.10.10 2 vss. Benjamin Keach
1681 Sion in Distress, 2nd ed., p. 90

394. Look forth mine eye look up and view — George Wither
L.M.D. 3 vss.
1641 Hal. Pt. 1, No. III
Tune indicated in same volume Lamentation or Psalm 51

395. Look hither, ye whose taste — George Herbert
See: Come ye hither all, whose taste

396. *Lord, at thy table I (we) behold — Joseph Stennett
C.M. 7 vss.
*1697 Hymns in Commenoration . . . of His Holy Supper
From this: With humble faith and bleeding hearts

397. Lord, cast thine eyes upon thy foes — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 153

398. Lord, cleanse my heart, and guide my tongue
8.8.8.8.8.8 — John Quarles
1663 Divine Meditations, p. 132

399. Lord, come away; why dost thou stay - — Jeremy Taylor
irreg. 20 ls. with Amen
1655 Festival Hymnes appended to The Golden Grove, p. 147
From this: Descend to thy Jerusalem, O Lord.
With tune, 1852 Hys. for the Christian Ch. and Hm., No. 212. Choice of tunes from other books.

400. Lord, crush my lyon-hearted foes — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 130

401. Lord, curb my tongue, and make me see — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 140

402. Lord, every creature writes a story — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 160

403. Lord, from the noisesome sink of sin — George Wither
C.M.D. 4 vss.
1641 Hal. Pt. 3, No. XXXIV
Tune indicated in same volume We praise thee

404. Lord, give me a believing heart — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 166

405. Lord God, from whom all mercy springs — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 147

406. Lord God of gods, before whose thorne [throne] — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 143

407. Lord, guide my footsteps in thy truth — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 135

408. Lord, had not man sought out by sin — George Wither
C.M.D. 5 vss.
1641 Hal. Pt. 1, No. IV
Tune indicated in same volume Mag., Te Deum

409. Lord, hear my troubled voice and bring — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 147

410. Lord, help me when my griefs doe call — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 142

411. Lord, hide me from my bloudy foes — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 148

412. Lord, how dreadfull is this houre — George Wither
7.7.7.7.7.7.7.7.7.7.7 6 vss.
1641 Hal. Pt. 1, No. XXVI
No tune indicated but intended to be sung.

413. Lord, how I long to see thy face — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 147

414. Lord, I confess my sinne is great — George Herbert
8.8.10.4.4.8 6 vss.
1633 The Temple, pp. 40-41

415. Lord, I have sinn'd! and such the sum — Jeremy Taylor
See: Lord, I have sinn'd and the black number swells

416. Lord, I have sinn'd, and the black number swells
irreg. 17 ls. with Amen — Jeremy Taylor
1655 Penitentiall Hymns appended to The Golden Grove, pp. 166-167 — Pelham
With tune, 1688 Harmonia Sacra, pp. 50-51 — Humphryes

417. Lord, I love, and I adore — Lancelot Addison
7.8.7.8.7.8.7.8.8.8.8.8
1699 Devotional Poems, p. 50

418. Lord if mine eyes should look too high — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 168

419. Lord, if my tongue and busie quill — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 170

420. Lord, if our enemies encrease — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 129

421. Lord, if the signes may trusted be — George Wither
L.M.D. 4 vss.
1641 Hal. Pt. 1, No. XLVI
Tune indicated in same volume 10 Com.

422. Lord, if thou take away thy hand — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 144

423. Lord, if thy flame must needs be felt — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 148

424. Lord, if thy mercies purge my heart — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 143

425. Lord, if thy pleasure make me poor — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 140

426. Lord, in thy name, and in thy feare — George Wither
C.M.D. 6 vss.
1641 Hal. Pt. 1, No. XLIV
Tune indicated in same volume Te Deum

427. Lord, in thy wrath correct me not — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 139

428. Lord, it belongs not to my care — Richard Baxter
See: My whole, though broken heart, O Lord

429. Lord! it hath pleased thee to say — George Wither
L.M.D. 7 vss.
1641 Hal. Pt. 2, No. XXIV
Tune indicated in same volume 10 Com., Lamentation

430. Lord keep me from myself that am — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 171

431. Lord, keep me from those hearts and tongues
8.8.8.8.8.8 — John Quarles
1663 Divine Meditations, p. 146

432. Lord, keep me just and judge my right — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 135

433. Lord, leave us not too long a space — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 130

434. Lord let mine eyes not sleep untill — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 168

435. Lord, let our Jesus, and thy Christ — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 157

436. Lord, let the evening of my grief — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 137

437. Lord let the fire of my true zeale — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 165

438. Lord, let the morning of my grief — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 175

439. Lord let the praises of thy power — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 176

440. Lord, let the sun-shine of thy face — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 138

441. Lord, let the words we heare this day — George Wither
C.M.D. 3 vss.
1641 Hal. Pt. 1, No. XXXVII
Tune indicated in same volume Psalm 4

442. Lord, let thy favour still inflame — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 149

443. Lord, let thy fury cease to burn — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 154

444. Lord, let thy judgments fill all those — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 142

445. Lord, let thy name secure and free — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 144

446. Lord, let thy pow'r protect the king — George Wither
10-8s 3 vss.
1641 Hal. Pt. 1, No. LXXXIV
No tune indicated but intended to be sung.

447. Lord let thy sacred fire thaw — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 175

448. Lord let thy wonders, and thy wayes — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 161

449. Lord, living, here we are — George Wither
S.M.D. 5 vss.
1641 Hal. Pt. 2, No. XVII
Tune indicated in same volume Psalm 25

450. Lord, make the torments we endure — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 127

451. Lord, many times thou pleased art — George Wither
C.M.D. 11 vss.
1641 Hal. Pt. 3, No. LXI
Tune indicated in same volume We praise thee

452. Lord, now my sleep does me forsake — Thomas Ken
See: My God, now I from sleep

453. Lord now the time returns — John Austin
S.M. — 8 vss. with Amen
1672 (1st ed. 1668) Devotions, No. XXXII
With tune, 1715 Divine Companion, 3rd ed., pp. 167-169 — Composer not named

454. Lord of my life, length of my days — John Mason
C.M.D. — 4 vss.
1683 Spiritual Songs, No. XXIX
No tune indicated but intended to be sung.

455. Lord! on this day, thou dids't bestow — George Wither
C.M.D. — 7 vss.
1641 — Hal. Pt. 2, No. XII
Tune indicated in same volume — Magnificat

456. Lord, our-fathers found redress — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 141

457. Lord, plant thy fear before my eyes — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 162

458. Lord plant my fears within my brest — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 167

459. Lord plead my cause, and right my wrong — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 138

460. Lord, purge my heart, and cleanse my hand — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 135

461. Lord, purge my soul, that I may learn — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 156

462. Lord, right my wrongs, and plead my right — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 141

463. Lord, rise in power within my heart — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 149

464. Lord, save me from my foes; make voyd — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 146

465. Lord season my unsavory spirit — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 174

466. Let shame be their due recompense — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 150

467. Lord, should the sun, the clouds, the wind
C.M.D. 4 vss. — George Wither
1623 Hymnes and Songs, No. LXXXV
Tune in same volume Song III — Orlando Gibbons

468. Lord, should we oft forget to sing — George Wither
L.M.D. 5 vss.
1641 Hal. Pt. 1, No. XVII
Tune indicated in same volume Prayer after Commandments

469. Lord, shouldst thou punish every sin — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 160

470. Lord since there must be alwayes foes — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 167

471. Lord, teach me to renown thy name — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 131

472. Lord, teach me wisely to contemn — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 143

473. Lord, teach my heart to walk upright — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 159

474. Lord, teach my humble eyes the art — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 162

475. Lord, teach my reins, that in the night — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 132

476. Lord, teach our loyal hearts to build — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 163

477. Lord, teach us timely how to pray — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 128

478. Lord! that, there might no vacant place
C.M.D. 4 vss. — George Wither
1641 Hal. Pt. 2, No. VI
Tune indicated in same volume Psalm 22

479. Lord, thou hast fil'd our hearts with joy
C.M.D. 4 vss. — George Wither
1641 Hal. Pt. 2, No. XI
Tune indicated in same volume Magnificat

480. Lord, Thou hast given me a cell — Robert Herrick
8.4 58 ls.
1647 Noble Numbers, pp. 13-15

481. Lord, thou hast over come — John Mason
S.M.D. 4 vss.
1743 (1st ed. 1693) Penetential Cries, No. II
Tune indicated in same volume Psalm 24

482. Lord, thou hast planted me a vine — Thomas Shepherd
C.M.D. 4 vss.
C.M. 1 vs.
1743 (1st ed. 1693) Penetential Cries, No. XXIX
No tune indicated but intended to be sung.

483. **Lord, thou hast told us that there be
**8.8.7.5 Irregular — Thomas Washbourne
**1641 Divine Poems
With tune, 1931 Songs of Praise, No. 107
Arnold Bax

484. Lord, thou that hoord'st thy grace for those
8.8.8.8.8.8 — John Quarles
1663 Divine Meditations, p. 137

485. Lord, thou that mad'st me and do'st pry — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 171

486. Lord, thou that underneath thy wing — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 150

487. Lord, thou whose equal hand allays — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 129

488. Lord, thou whose mercies do exceed — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 140

489. Lord, thou whose mercies fail not those — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 155

490. Lord, though I murmur not at thee — George Wither
C.M.D. 6 vss.
1641 Hal. Pt. 1, No. CII
Tune indicated in same volume Magnificat

491. Lord, though we feel the bitter taste — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 146

492. Lord, we again lift up our eyes — John Austin
C.M. 8 vss. with Amen
1672 (1st ed. 1668) Devotions, No. XXV
With tune 1671 Psalms and Hymns, pp. 82-83
John Playford

493. Lord, we are captives, and we bow — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 166

494. Lord we are severall members joyn'd — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 169

495. Lord, what a pleasant life were this — John Austin
C.M. 9 vss. with Amen
1672 (1st ed. 1668) Devotions, No. XXVII

496. Lord what is man that lump of sin — John Mason
C.M.D. 4 vss.
C.M. 1 vs.
1683 Spiritual Songs, No. XVII
No tune indicated but intended to be sung.

497. **Lord, what is man? why should he cost thee
**L.M. 6 vss. — Richard Crashaw
1754 A Collection of Hymns of the Children of God, p. 231
No tune indicated but intended to be sung.

498. Lord, when a nation thee offends — George Wither
8.8.8.8.8.8 4 vss.
1641 Hal. Pt. 1, No. LXXII
Tune indicated in same volume Pater Noster

499. Lord when my grief shall find a tongue — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 171

500. Lord! when those glorious lights I see — George Wither
L.M.D. 4 vss.
1641 Hal. Pt. 1, No. XV
Tune indicated in same volume Lamentation

501. Lord, when we call to minde these things
C.M.D. 10 vss. George Wither
1641 Hal. Pt. 2, No. XIV
Tune indicated in same volume Psalm 4

502. **Lord, when wise men came from far — Sidney Godolphin
**L.M.
**Malone MS.
1906 Caroline Poets, vol. ii, p. 246

503. Lord, who hast formed me out of mud — George Herbert
8.8.8 3 vss.
1633 The Temple, p. 59
vs. 3 "Enrich my heart, mouth, hands in me"
With tune 1931 Songs of Praise, No. 401 G. W. Briggs

504. Lord, who shall dwell above with thee — John Austin
C.M. 8 vss. with Amen
1672 (1st ed. 1668) Devotions, No. VII
With tune 1671 Psalms and Hymns, pp. 48-49
John Playford

505. Lord, wilt thou love me. Wilt thou not? — Anon.
8.4.6.8.4.6 3 vss.
1640 The Synagogve, p. 10

506. Lord, with what bountie and rare clemencie
10.8.6.8.6.10 5 vss. George Herbert
1633 The Temple, p. 74
1754 A Collection of Hymns of the Children of God, pp. 214-215
No tune indicated but intended to be sung.

507. Lord with what courage and delight — Henry Vaughan
8.4.8.4.4.4.4.8 3 vss.
1650 Silex Scintillans, pp. 45-46

508. Lord! with what zeal, did Stephen breath
L.M.D. 3 vss. George Wither
1641 Hal. Pt. 2, No. XLIII
Tune indicated in same volume Pater Noster

509. Lord, with what zeale did thy first martyr breath
10.10.10.10.10.10 3 vss. George Wither
1623 Hymnes and Songs, No. LXIII
Tune in same volume Song IV Orlando Gibbons

510. Love bade me welcome: yet my soul drew back
10.6.10.6.10.6 3 vss. George Herbert
1633 The Temple, p. 183
[1931] The Hymn Book of the Modern Church, p. 111

511. **Love God with all thy heart, and soul, and mind
**10.10 6 vss. Seventeenth Century
1754 A Collection of Hymns of the Children of God, p. 298
No tune indicated but intended to be sung.

512. **Love who each ev'ning makes my bed [Faithfull Teate]
**C.M. 7 vss.
1754 A Collection of Hymns of the Children of God, p. 229
No tune indicated but intended to be sung.

513. **Man! watch and (pray; the very first
**C.M. 2 vss. Seventeenth Century
1754 A Collection of Hymns of the Children of God, p. 296
No tune indicated but intended to be sung.

514. Man's life a sign, a groan, a cry Thomas Shepherd
L.M. 6 vss.
1743 (1st ed. 1693) Penetential Cries, No. XXXIV
No tune indicated but intended to be sung.

515. Man's lifes a book of history John Mason
See: Now from the altar of our heart

516. **May I taste that communion, Lord
**C.M. 2 vss. Seventeenth Century
1754 A Collection of Hymns of the Children of God, p. 298
No tune indicated but intended to be sung.

517. Methinks I feele more perfect rest George Wither
8.6.8.6.4.4.6.4.4.6 4 vss.
1641 Hal. Pt. 1, No. LXXVII
No tune indicated but intended to be sung.

518. **Mock not, profane despisers of the spirit
**10.10.6.8 5 vss. Sixteenth Century
1754 A Collection of Hymns of the Children of God, p. 221
No tune indicated but intended to be sung.

519. Most gratious God, doo not behold William Hunnis
C.M. 9 vss.
1597 The Poore Widowes Mite, pp. 35-36
Tune in same volume William Hunnis

520. **Most glorious Lord of lyfe, that on this day
**14-10s Edmund Spenser
**1595 Amoretti and Epithalamion, Sonnet lxviii
1845 Farr, Vol. 1, p. 32
With tune 1906 The English Hymnal with Tunes, No. 283 H. Lawes

521. Most men repute a common inn George Wither
C.M.D. 8 vss.
1641 Hal. Pt. 3, No. LIII
Tune indicated in same volume Psalm 15

522. Most mightie God, I do confesse William Hunnis
C.M. 9 vss.
1597 The Poore Widowes Mite, pp. 38-39
Tune in same volume William Hunnis

523. Mournful Judah shreeks and cries Jeremy Taylor
irreg. 20 ls. with Amen
1655 Festival Hymnes appended to The Golden Grove, p. 152

524. **Must Jesus bear the cross alone Thomas Shepherd
**C.M. 4 vss. and David Williams
With tune 1908 The Book of Common Praise, No. 557 H. Houseley

525. **My blessed saviour, is thy love Joseph Stennett
**C.M. 5 vss.
*1697 Hymns for the Lord's Supper, No. 22
With tune indicated, 1870 The Hymnal Companion, No. 218 Any C.M. tune

526. **My daies be few, my sinnes past number bee
**14-10s Barnaby Barnes
**1595 A Divine Centurie of Spirituall Sonnets
1815 Reprint, p. 21

527. My dearest Lord and Love! What shall I do
irreg. 4 vss. Lancelot Addison
1699 Devotional Poems, pp. 55-56
1754 A Collection of Hymns of the Children of God, p. 297
No tune indicated but intended to be sung.

528. My God a God of pardon is John Mason
C.M.D. 5 vss.
1683 Spiritual Songs, No. XXII
No tune indicated but intended to be sung.

529. My God and King, to thee Henry Vaughan
6.4.8.8.8.8 3 vss.
6.4
1655 Silex Scintillans, Pt. II, p. 60

530. My God, full tears are all the dyet John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 141

531. My God, had I my breath from thee John Austin
C.M. 6 vss. with Amen
1672 (1st ed. 1668) Devotions, No. XIV
With tune 1671 Psalms and Hymns, pp. 8-9
John Playford

532. My God he is the God of grace Thomas Shepherd
C.M.D. 3 vss.
1743 (1st ed. 1693) Penetential Cries, No. XI
No tune indicated but intended to be sung.

533. My God, how gracious art thou! I had slipt
10.4 28 ls. Henry Vaughan
1650 Silex Scintillans, p. 51

534. My God, how kind? how good art thou George Wither
L.M.D. 4 vss.
1641 Hal. Pt. 1, No. XXII
Tune indicated in same volume 10 Com.

535. My God, I'm wounded by my sin Robert Herrick
8.8 12 ls.
8.8 Cho.
1647 Noble Numbers, pp. 4-5
Marked: An Anthem sung in the Chappell at White-Hall, before the King.

536. My God, my only help and hope — John Mason
C.M.D. 4 vss.
1683 Spiritual Songs, No. VI
No tune indicated but intended to be sung.

537. My God, my reconciled God — John Mason
C.M.D. 5 vss.
1683 Spiritual Songs, No. XXIII
No tune indicated but intended to be sung.
From this and Song XXVIII: The world can neither give nor take

538. *My God, now I from sleep awake — Thomas Ken
*L.M. 14 vss.
*Sung at Winchester from 1674
*1692 Pamphlet with no title page printed for Rich. Smith
From this: Lord, now my sleep does me forsake

539. My God, to thee ourselves we owe — John Austin
L.M. 7 vss. with Amen
1672 (1st ed. 1668) Devotions, No. XXVI
With tune 1671 Psalms and Hymns, pp. 72-73
John Playford

540. My God, thy mercies so abound — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 163

541. My God, whose fear drives fear away — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 136

542. My grandame Eve, I curst not Lord — George Wither
C.M.D. 7 vss.
1641 Hal. Pt. 3, No. XXV
Tune indicated in same volume Psalm 1

543. My heart, why art thou sad? — George Wither
S.M.D. 2 vss.
1641 Hal. Pt. 1, No. XCII
No tune indicated but intended to be sung.

544. My hope, and those endeavors, now — George Wither
C.M.D. 4 vss.
1641 Hal. Pt. 1, No. CVI
Tune indicated in same volume Psalm 4

545. My Jesus, thou that wert no less — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 134

546. My joy, my life, my crown! George Herbert
6.8.6.10.10 4 vss.
1633 The Temple, pp. 162-163

547. **My life's a shade, my days Samuel Crossman
**6.6.6.6 6 vss.
**4.4.4.4 Chorus
*1664 Young Man's Meditation, No. 7
With tune *1863 Kennedy, Book of Praise, No. CLIII
Begins: Life is a shade, my days
1864 The Book of Praise, No. CLIII

548. My little bird how canst thou sit John Bunyan
L.M. 14 vss.
1686 A Book for Boys and Girls, pp. 40-42
Tune in same volume Composer not named

549. **My Lord at eight days old began to bleed
**10.8.8.10 [Faithfull Teate]
1754 A Collection of Hymns of the Children of God, p. 225
No tune indicated but intended to be sung.

550. My Lord, my God, I once could sing Thomas Shepherd
C.M.D. 4 vss.
C.M. 1 vs.
1743 (1st ed. 1693) Penetential Cries, No. XXV
No tune indicated but intended to be sung.

551. My Lord, my Life was crucified John Mason
See: My Lord, my Love was crucified

552. My Lord my Love was crucified: John Mason
C.M.D. 3 vss.
C.M. 1 vs.
1683 Spiritual Songs, No. XIX
No tune indicated but intended to be sung.
From this: My Lord, my Life was crucified
Vs. 2 begins: Thou, Lord, who dayly feed'st-
thy sheep

553. My Lord, (Oh! I can speak no more without a groan)
irreg. 3 vss. Lancelot Addison
1699 Devotional Poems, p. 12

554. My Lord! what have I brought thee home
See: Blest be the God of love George Herbert

555. My love, my life, my dear, my all Lancelot Addison
irreg. 4 vss.
1699 Devotional Poems, pp. 44-45

556. My Saviour is gone up to heaven — John Mason
See: I sojourn in a vale of tears

557. My Sins, and Follies, Lord, by thee — George Wither
C.M.D. 5 vss.
1641 Hal. Pt. 1, No. XCVIII
Tune indicated in same volume Psalm 4

558. My sins are like the sands upon the shore
10.10.10.10.10.10 — Francis Quarles
1660 Divine Fancies, Bk. II, p. 86

559. My sins are like the stars within the skies
10.10.10.10.10.10 — Francis Quarles
1660 Divine Fancies, Bk. II, p. 87

560. My song is love unknown — Samuel Crossman
6.6.6.6.4.4.4.4 7 vss.
*1664 Young Man's Meditation
With tune *1868 Anglican Hymn Book
1913 The Institute, No. 56 — John B. Calkins

561. My soul doth magnifie the Lord — John Mason
[Does not continue as the Magnificat]
C.M.D. 5 vss.
C.M. 1 vs.
1683 Spiritual Songs, No. XXIV
No tune indicated but intended to be sung.

562. My soul doth pant tow'rds thee — Jeremy Taylor
irreg. 24 ls. with Amen
1655 Festival Hymnes appended to
The Golden Grove, pp. 155-156
1754 A Collection of Hymns of the Children of God,
p. 233
No tune given but intended to be sung.
Begins: I pant towards thee

563. My soul go boldly forth — Richard Baxter
6.6.6.5.6.5 31 vss.
1683 Additions to the Poetical Fragments, p. 62
With tune 1931 Songs of Praise, No. 288 Charles Wood
Last three vss. of above beginning:
Christ who knows all his sheep

564. **My soule, my soule I feele, I feele is vexed
**14-10s — Barnaby Barnes
**1595 A Divine Centurie of Spirituall Sonnets
1815 Reprint, p. 30

565. My soul ô God, doth now confesse — William Hunnis
8.8.8.8.8.8 — 2 vss. with Amen
1597 Humble Sutes bound with Comfortable Dialogs, pp. 65-66
Tune in same volume — William Hunnis

566. My soul there is a country — Henry Vaughan
7.6.7.6 — 20 ls.
1650 Silex Scintillans, p. 47
With tune *1867 The Peoples Hymnal, No. 526

567. My soul, what's all this world to thee — John Austin
C.M. — 9 vss. with Amen
1672 (1st ed. 1668) Devotions, No. XXVIII

568. My soul, why dost thou in my breast — George Wither
C.M.D. — 8 vss.
1641 — Hal. Pt. 1, No. CIX
Tune indicated in same volume — Te Deum

569. My Soul, why dost thou linger so — George Wither
L.M.D. — 9 vss.
1641 — Hal. Pt. 1, No. LX
Tune indicated in same volume — I loved once

570. My stock lies dead, and no increase — George Herbert
8.8.8.4 — 6 vss.
1633 The Temple, pp. 52-53

571. My whole though broken heart, O Lord — Richard Baxter
C.M.D. — 8 vss.
1681 Poetical Fragments, p. 81
Tune indicated in the same volume — Common Tunes
Vs. 2 All that exceptions save I lose
Vs. 3 I know that thou wast willing first
Vs. 4 Now it belongs not to my care,
Vs. 5 If death shall bruise this springing seed
Vs. 6 Would I long bear my heavy load
Vs. 7 Christ leads me through no darker room.
5th l. Come, Lord, when Grace hath made me meet
Vs. 8 Then I shall end my sad complaints

572. Mysterious truth! that the self same should be
irreg. — 15 ls. with Amen — Jeremy Taylor
1655 Festival Hymnes appended to The Golden Grove, p. 148
1754 A Collection of Hymns of the Children of God, p. 231
No tune given but intended to be sung.
Begins: Strange truth, that the selfsame should be

573. **Never weather-beaten saile more willing bent to shore — Thomas Campion
**13.13.15.13 2 vss.
**1613 Two Bookes of Ayres, Bk. I, No. XI
**Tune in same volume — Thomas Campion
1909 Campion's Works, p. 122

574. **Never yet could careless sleep — Joseph Beaumont
**10-7s 2 vss.
1643 Minor Poems, MS.
1914 Reprint, p. 326

575. **Nigh to the fatal, and yet sov'reign wood
**10.10.10.12 16 vss. — Seventeenth Century
1754 A Collection of Hymns of the Children of God, pp. 287-288
No tune indicated but intended to be sung.

576. Night forbear; alas, our praise — John Austin
7.7.7.7 8 vss. with Amen
1672 (1st ed. 1668) Devotions, No. XXXIX

577. No blisse can so contenting prove — George Wither
8.8.8.8.8.8 14 vss.
1623 Hymnes and Songs, No. LXXIX
Tune in same volume Song IX — Orlando Gibbons

578. No doubt but shee that had the grace — George Wither
8.8.8.8.8.8 5 vss.
1623 Hymnes and Songs, No. L
Tune in same volume Song IX — Orlando Gibbons

579. No earthly terror, Lord can make — George Wither
C.M.D. 3 vss.
1641 Hal. Pt. 1, No. LXVI
Tune indicated in same volume Te Deum

580. **No man hath seen thee, Father, but he who
**10.10.10.10 10 vss. — Faithfull Teate
1754 A Collection of Hymns of the Children of God, pp. 224-225
No tune given but intended to be sung.

581. No outward marke we have to know — George Wither
C.M.D. 4 vss.
1623 Hymnes and Songs, No. LXXVIII
Tune in same volume Song III — Orlando Gibbons

582. No songs of tryumph now be sung — Author not given
C.M. 8 vss. — Jer. Clarke
With tune 1715 Divine Companion, 3rd ed., p. 18

583. No time, to trifle forth, in wast — George Wither
C.M.D. 6 vss.
1641 Hal. Pt. 1, No. XL
Tune indicated in same volume Psalm 4

584. No war or battle's sound — John Milton
See: It was the winter wild

585. Not in a mean degree — George Wither
S.M.D. 6 vss.
1641 Hal. Pt. 3, No. XXX
Tune indicated in same volume Psalm 25

586. Not in rich furniture, or fine array — George Herbert
10.6.6.8.10.6 4 vss.
C.M. 4 vss.
1633 The Temple, pp. 43-44
1754 A Collection of Hymns of the Children of God, pps. 213-214
No tune indicated but intended to be sung.
Begins with Vs. 2 of above: But by way of nourishment and strength
Another begins with Vs. 5: Give me my captive soul, or take

587. Now are the times, these are the daies — George Wither
C.M.D. 13 vss.
1641 Hal. Pt. 2, No. LIX
Tune indicated in same volume We praise Thee

588. Now from the altar of our hearts — John Mason
C.M.D. 3 vss.
C.M. 1 vs.
1683 Spiritual Songs, No. XI
No tune indicated but intended to be sung.
Vs. 2 begins: Man's life's a book of history

589. Now, glad and happie may I be — George Wither
L.M.D. 10 vss.
1641 Hal. Pt. 3, No. XLVI
Tune indicated in same volume I loved once

590. Now, I perceive a God there is — George Wither
C.M.D. 5 vss.
1641 Hal. Pt. 3, No. LVIII
Tune indicated in same volume We praise Thee

591. Now, in myself, I notice take — George Wither
8.6.8.6.4.4.6.4.4.6 10 vss.
1641 Hal. Pt. 3, No. XXXVI
No tune indicated but intended to be sung.

592. Now it belongs not to my care — Richard Baxter
See: My whole though broken heart

593. Now my dear friend is gone — George Wither
6.8.6.8.4.4.6.4.4.6 — 8 vss.
1641 — Hal. Pt. 1, No. LXXX
Tune indicated in same volume — In Sad and Ashie Weeds

594. Now, my Soul, the day is gone — John Austin
7.6.7.6 — 9 vss. with Amen
1672 (1st ed. 1668) Devotions, No. VIII
With tune 1671 Psalms and Hymns, pp. 74-75 — John Playford

595. Now that the sun hath veil'd his light — William Fuller
irreg. — 8 ls.
With tune 1688 Harmonia Sacra, pp. 1-3 — Henry Purcell

596. Now that thou and I must part — George Wither
7.7.7.7.7.7.7.7 — 5 vss.
1641 — Hal. Pt. 3, No. XIX
No tune indicated but intended to be sung.

597. Now the cheerful day is past — George Wither
7.7.7.7.D. — 5 vss.
1641 — Hal. Pt. 1, No. XVIII
No tune indicated but intended to be sung.

598. Now the earth begins to mourn — George Wither
7.7.7.7.7.7 — 8 vss.
1641 — Hal. Pt. 2, No. XXII
No tune indicated but intended to be sung.

599. Now the glories of the year — George Wither
L.M.D. — 6 vss.
1641 — Hal. Pt. 2, No. XX
No tune indicated but intended to be sung.

600. Now the Sun is at his height — George Wither
S.M.D. — 4 vss.
1641 — Hal. Pt. 1, No. XIII
Tune indicated in same volume — Psalms 16, 18

601. O all ye, who passe by, whose eyes and minde
10.10.10.6 — 63 vss. — George Herbert
1633 The Temple, pp. 19-26

602. O beauteous God, uncircumscribed treasure
irreg. — 32 ls., Allelujah and Amen — Jeremy Taylor
1655 Festival Hymnes appended to
The Golden Grove, pp. 157-158

603. O blessed Lord, O blessed Lord
C.M.D. 4 vss.
With tune 1715 The Divine Companion, 3rd ed., pp. 28-30 Dr. Turner

604. **O blessed well of love, O flower of grace
1927 The Evolution of the English Hymn, p. 158 Edmund Spenser

605. **O bles't be God for ever blest! Sixteenth Century
**C.M. 42 vss.
1754 A Collection of Hymns of the Children of God, pp. 243-244.
No tune indicated but intended to be sung.

606. O book! infinite sweetness! let my heart
10.10.10.10 3 vss. George Herbert
10,10
1633 The Temple, p. 50

607. O Christ! this day thy flesh did bleed George Wither
See: This day, O Christ! thy flesh

608. O come away Henry Vaughan
4.4.8.4.4.8 13 vss.
1655 Silex Scintillans, Pt. II, pp. 72-74

609. O day of God most calm, most bright John Mason
See: Blest day of God

610. O day most calm most bright George Herbert
6.8.8.8.8.8.6 9 vss.
1633 The Temple, pp. 66-68
Vs. 5 begins: The Sundaies of man's life
*Sung during Herbert's lifetime
With tune *1697 Select Hymns from Mr. Herbert's Temple

611. O God, be thou my living rock John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 136

612. O God, how poor a thing is man John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 159

613. O God of grace, who hath restored John Mason
C.M.D. 4 vss.
C.M. 1 vs.
1683 Spiritual Songs, No. XXV
No tune indicated but intended to be sung.

614. O God of love
4.4.6.4.4.6 7 vss.
With tune 1715 Divine Companion, 3rd ed., pp. 145-146 B.R.

615. ** O glorious crowne! more precious many waies
**14-10s Barnaby Barnes
**1595 A Divine Centurie of Spirituall Sonnets
1815 Reprint, p. 36

616. O glorious, dear, dread Trinity Lancelot Addison
irreg. 4 vss.
1699 Devotional Poems, pp. 43-44

617. O God, remit thy peoples sin John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 153

618. O God that guides the cheerful sun
L.M.D.
8.8 Cho.
With tune 1588 Psalms, Sonets, and Songs, No. 28 William Byrd

619. O God, the malice of my foes John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 145

620. O God, the mountains and the seas John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 163

621. O God, the Sion of my soul John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p.151

622. O God thy law's a field, in which John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 164

623. O God to whom thy thoughts direct John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 165

624. O God, whose dreadful voyce, like thunder
8.8.8.8.8.8 John Quarles
1663 Divine Meditations, p. 151

625. O God, whose judgments are severe John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 134

626. **O gracious God and heavenly Father deer W.A.
**10.10.10.10 21 vss.
**1579 Three Collections of English Poetry
1845 Farr Vol. 2, p. 508

627. **O gracious God, O Saviour sweet Anonymous
**C.M. 9 vss.
1890 Palgrave, p. 16

628. **O Heavenly God, O Father dear Earl of Essex
**C.M. 12 vss. (Walter Devereux)
**Sloane MSS. British Mus. 1896, p. 52
1814 Excerpta Tudoriana, pp. 14-16

629. O holy blessed, glorious three Henry Vaughan
8.8.8 3 vss.
1655 Silex Scintillans, Pt. II, p. 17

630. O holy blessed, glorious Trinitie Ben. Johnson
10.10.10.4 12 vss. [sic]
1640 Underwoods, pp. 163-164.

631. O holy sacrement this day George Wither
8.8.8.8.8.8 6 vss.
1623 Hymns and Songs, No. LIV
Tune in same volume Song IX Orlando Gibbons

632. **O holy spirite our comfortoure Unknown
**8.8.8.9.8.10.9 5 vss.
**c. 1539 Goostly Psalmes and Spirituall Songs
**Tune in same volume Unknown
1846 Remains of Myles Coverdale, pp. 541-542

633. O how uneasy does it seem Lancelot Addison
irreg. 4 vss.
1699 Devotional Poems, pp. 39-40

634. O I'm all ecstacy, and love, and flame
10.10.10.10 5 vss. Lancelot Addison
10.10.10.10.10.10 2 vss.
1699 Devotional Poems, pp. 56-58

635. O Jesu be not long awaie William Hunnis
C.M. 3 vss. with Amen
1597 A Handfull of Honisuckles, pp. 10-11
Tune in same volume William Hunnis

636. O Jesu Christ in all things now William Hunnis
C.M. 3 vss. with Amen
1597 A Handfull of Honisuckles, pp. 4-5
Tune in same volume William Hunnis

637. O Jesu Christ that hast me made — William Hunnis
C.M. 3 vss. with Amen
1597 A Handfull of Honisuckles, p. 9
Tune in same volume — William Hunnis

638. O Jesu Christ, under whose power — William Hunnis
C.M. 3 vss. with Amen
1597 A Handfull of Honisuckles, p. 8
Tune in same volume — William Hunnis

639. O Jesu, comfort mine exile — William Hunnis
C.M. 3 vss. with Amen
1597 A Handfull of Honisuckles, pp. 8-9
Tune in same volume — William Hunnis

640. O Jesu deare, doo thou with me — William Hunnis
C.M. 3 vss. with Amen
1597 A Handfull of Honisuckles, p. 2
Tune in same volume — William Hunnis

641. O Jesu deere, give me thy grace — William Hunnis
C.M. 3 vss. with Amen
1597 A Handfull of Honisuckles, p. 4
Tune in same volume — William Hunnis

642. O Jesu, grant I may resigne — William Hunnis
C.M. 3 vss. with Amen
1597 A Handfull of Honisuckles, p. 6
Tune in same volume — William Hunnis

643. O Jesu, here in earth we liue — William Hunnis
C.M. 3 vss. with Amen
1597 A Handfull of Honisuckles, p. 8
Tune in same volume — William Hunnis

644. O Jesu, if thou do withdraw — William Hunnis
C.M. 3 vss. with Amen
1597 A Handfull of Honisuckles, p. 3
Tune in same volume — William Hunnis

645. O Jesu, king of glorie great — William Hunnis
C.M. 3 vss. with Amen
1597 A Handfull of Honisuckles, pp. 5-6
Tune in same volume — William Hunnis

646. O Jesu, let me reach my hand to thee — Lancelot Addison
irreg. 4 vss.
1699 Devotional Poems, pp. 77-78

647. O Jesu, many times I praie — William Hunnis
C.M. 3 vss. with Amen
1597 A Handfull of Honisuckles, p. 10
Tune in same volume — William Hunnis

648. O Jesu meeke, grant that I may — William Hunnis
C.M. 3 vss. with Amen
1597 A Handfull of Honisuckles, p. 3
Tune in same volume — William Hunnis

649. O Jesu meek, ô Jesu sweet — William Hunnis
C.M. 3 vss. with Amen
1597 A Handfull of Honisuckles, pp. 1-2
Tune in same volume — William Hunnis

650. O Jesu mild, thine eare bow down — William Hunnis
C.M. 3 vss. with Amen
1597 A Handfull of Honisuckles, p. 11
Tune in same volume — William Hunnis

651. O Jesu oft it greeueth me — William Hunnis
C.M. 3 vss. with Amen
1597 A Handfull of Honisuckles, p. 6
Tune in same volume — William Hunnis

652. O Jesu, shut not vp my soule — William Hunnis
C.M. 3 vss. with Amen
1597 A Handfull of Honisuckles, p. 12
Tune in same volume — William Hunnis

653. O Jesu sweet, a little thing — William Hunnis
C.M. 3 vss. with Amen
1597 A Handfull of Honisuckles, p. 4
Tune in same volume — William Hunnis

654. O Jesu sweet, for heauenly things — William Hunnis
C.M. 3 vss. with Amen
1597 A Handfull of Honisuckles, pp. 9-10
Tune in same volume — William Hunnis

655. O Jesu sweet, giue me an hart — William Hunnis
C.M. 3 vss. with Amen
1597 A Handfull of Honisuckles, p. 12
Tune in same volume — William Hunnis

656. O Jesu sweet, grant that thy grace — William Hunnis
C.M. 3 vss. with Amen
1597 A Handfull of Honisuckles, p. 2
Tune in same volume — William Hunnis

657. O Jesu sweet, I know I am — William Hunnis
C.M. 3 vss. with Amen
1597 A Handfull of Honisuckles, p. 7
Tune in same volume — William Hunnis

658. O Jesu sweet with mercy now — William Hunnis
C.M. 3 vss. with Amen
1597 A Handfull of Honisuckles, pp. 11-12
Tune in same volume — William Hunnis

659. O Jesu, thou my glorie art — William Hunnis
C.M. 3 vss. with Amen
1597 A Handfull of Honisuckles, p. 7
Tune in same volume — William Hunnis

660. O Jesu, who shal giue me wings — William Hunnis
C.M. 3 vss. with Amen
1597 A Handfull of Honisuckles, p. 5
Tune in same volume — William Hunnis

661. O Lord, behold a wretched one — Thomas Shepherd
L.M. 6 vss.
1743 (1st ed. 1693) Penetential Cries, No. XXII
Tune indicated in same volume, as the 100 Psalm

662. O Lord I faine would sing thy praise — George Wither
L.M.D. 8 vss.
1641 Hal. Pt. 1, No. XXI
Tune indicated in same volume Psalm 100

663. O Lord! in sorrow and distresse — George Wither
8.6.8.6 6 vss.
3 3
3 3
2 2
2 2
1641 Hal. Pt. 1, No. XCIII
No tune indicated but intended to be sung.

664. O Lord in thee is all my trust — Unknown
L.M.D. 3 vss.
c. 1559 The First Parte of the Booke of Psalmes, unpaged
Tune in same volume — Unknown

665. **O Lord! increase in me true faith and love
**14-10s — Barnaby Barnes
**1595 A Divine Centurie of Spirituall Sonnets
1815 Reprint, p. 23

666. O Lord my God, I wandered have — William Hunnis
C.M. 5 vss. with Amen
1597 A Handfull of Honisuckles, p. 14
Tune in same volume — William Hunnis

667. O Lord my judgement's dark, and blind — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 173

668. O Lord my Saviour and support
C.M. 9 vss. — John
With tune 1671 Psalms and Hymns, pp. 26-27 — Playford

669. **O Lord my sins doth overcharge thy breast
**6-10s 7 vss. — Robert Southwell
**1634 St. Peter's Complaint etc., pp. 90-91
1856 Reprint

670. O Lord, now I the favour have
C.M. 7 vss.
With tune 1715 Divine Companion, 3rd ed.
pp. 65-66 — Doctor Crofts

671. O Lord of whom I do depend — M. [John Marckant]
C.M.D. 7 vss.
c. 1559 The First Parte of the Booke of Psalmes, unpaged
Tune in same volume — Unknown

672. O Lord, this night who hast me kept — William Hunnis
C.M. 5 vss. with Amen
1597 A Handfull of Honisuckles, p. 15
Tune in same volume — William Hunnis

673. O Lord turne not away thy face — John Marckant
C.M.D. 4 vss.
C.M. 1vs. and Amen
c. 1559 The First Parte of the Booke of Psalmes, pp. 19-21
Tune in same volume — Unknown

674. O Lord! we magnifie thy might — George Wither
L.M.D. 4 vss.
1641 Hal. Pt. 1, No. LXXV
Tune indicated in same volume 10 Com.

675. O Lord whose mercies, and whose pathes — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 161

676. **O make us apt to seek, and quick to find
**10.4.10.4.10.4.10.10 Thomas Heywood
With tune indicated, 1852 Hymns for Christian Ch. and Hm., No. 483
Choice of tunes from other books

677. **O mercy! mercy! which much greater is Barnaby Barnes
**14-10s
**1595 A Divine Centurie of Spirituall Sonnets
1815 Reprint, p. 33

678. **O mighty God, who for us men Humphrey Gifford
**C.M.D. 4 vss.
1890 Palgrave, p. 11

679. O my chief good George Herbert
4.8.8.4 5 vss.
8.8.8.8 3 vss.
1633 The Temple, pp. 30-31
1754 A Collection of Hymns of the Children of God, p. 214
No tune indicated but intended to be sung.

680. O my chief good Henry Vaughan
4.4.4.8.4.4.4.4.8.4.4.4.4.8 4 vss.
1650 Silex Scintillans, pp. 47-49

681. **O my life, my all, my dear Seventeenth Century
**7-7s
1754 A Collection of Hymns of the Children of God, p. 295
No tune indicated but intended to be sung.

682. O my God! what helpeth lesse George Wither
7.7.7.7.7.7.7.7 5 vss.
1641 Hal. Pt. 3, No. XXXIII
No tune indicated but intended to be sung.

683. O pleasant spot! O place of rest Robert Southwell
L.M. 7 vss.
1634 Maeonie, pp. 134-135

684. O praise the Lord, praise him, praise him John Mason
C.M.D. 5 vss.
C.M. 1 vs.
1683 Spiritual Songs, No. XVIII
No tune indicated but intended to be sung.
No. XXXI, taken from Psalms, used the same first line but continued differently.

685. **O save us then — Richard Crashaw
**irreg. 10 ls.
1754 A Collection of Hymns of the Children of God, p. 229
No tune indicated but intended to be sung.

686. O sing the glories of our Lord — Thomas Pestel
See: Come, ravisht souls

687. **O, sunne and moone! the daies and evenings lights
**14-10s — Barnaby Barnes
**1595 A Divine Centurie of Spirituall Sonnets
1815 Reprint, p. 24

688. O that I had an angels tongue — John Mason
C.M.D. 9 vss.
1683 Spiritual Songs, No. XIV
No tune indicated but intended to be sung.

689. O that I knew how all thy lights combine
10.10.10.10 3 vss. — George Herbert
2-10s
1633 The Temple, pp. 50-51

690. O that mine eyes wou'd melt into a flood
irreg. 16 ls.
1688 Harmonia Sacra, pp. 66-67 — John Blow

691. O that my soul as prosperous were — Thomas Shepherd
See: O that my soul was now as fair

692. O that my soul was now as fair — Thomas Shepherd
C.M.D. 4 vss.
C.M. 1 vs.
1743 (1st ed. 1693) Penetential Cries, No. XVIII
No tune indicated but intended to be sung
Begins: O that my soul as prosperous were

693. **O these wakeful wounds of thine — Richard Crashaw
**7.7.7.7 3 vss.
1754 A Collection of Hymns of the Children of God, p. 230
No tune indicated but intended to be sung.

694. **O thou eternal spright! cleave ope the skie
**9-10s — Henry More
**1640 Psychozoia
1871 Songs of the Spirit, p. 307

695. O thou great power, in whom I move — Sir Henry Wotton
8.8.8.8.8.8 3 vss.
1651 Reliquiae Wottonianae, p. 515

696. O thou that sit'st in heaven, and seest — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 161
Tune indicated, 1852 Hys. for Christian Ch. and Hm., No. 436. Choice of tunes from other books

697. O thou, within whose tender brest — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 159

698. **O Thou who taught'st the blind man's night
**L.M. 4 vss. — Jeremy Taylor
1754 A Collection of Hymns of the Children of God, p. 232
No tune indicated but intended to be sung.

699. O thou whose mercy did begin — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 151

700. **O vile and inconsid'rate man — Sixteenth Century
**C.M. 28 vss.
1754 A Collection of Hymns of the Children of God, pp. 245-246.
No tune indicated but intended to be sung.

701. **O what great comfort is it, to give praise
**14-10s — Barnaby Barnes
**1595 A Divine Centurie of Spirituall Sonnets
1815 Reprint, p. 23

702. **O! what is man, great Maker of mankind
**10.10.10.10 5 vss. — Sir John Davies
**1599 The Soul of Man
1845 Farr Vol. 1, p. 95

703. **O what is't Lord, that you would have me do
**10.10 3 vss. — Seventeenth Century
1754 A Collection of Hymns of the Children of God, p. 291
No tune indicated but intended to be sung.

704. O when my God, my glory brings — Henry Vaughan
C.M. 4 vss.
1655 Silex Scintillans, Pt. II, p. 61

705. Of all those Judgements which thy word — George Wither
L.M.D. 8 vss.
1641 Hal. Pt. 1, No. LXXIII
Tune indicated in same volume Psalm 51

706. On all the earth thy spirit shower — Henry More
See: When Christ His body up had borne

707. **On thee, my sure foundation — Sixteenth Century
**C.M. 3 vss.
1754 A Collection of Hymns of the Children of God, p. 249
No tune indicated but intended to be sung.

708. On those great waters now I am — George Wither
C.M.D. 5 vss.
1641 Hal. Pt. 1, No. XXV
Tune indicated in same volume Psalm 48

709. Open thine eyes, my soul, and see — John Austin
L.M. 7 vss. with Amen
1672 (1st ed. 1668) Devotions, No. XIII
With tune, 1671 Psalms and Hymns, pp. 58-59 — John Playford

710. **Our gold, rich king of poverity — Joseph Beaumont
**irreg. 12 ls.
**c. 1643 Minor Poems, MS.
** Marked: To a Base and 2 Trebles
1914 Reprint, p. 135

711. Our hearts, Oh blessed God! encline — George Wither
L.M.D. 3 vss.
1623 Hymnes and Songs, No. LII
Tune in same volume Song XLIV — Orlando Gibbons

712. Our voice how should we raise! — George Wither
6.6.6.6.4.8.4 8 vss.
1641 Hal. Pt. 1, No. LII
Tune indicated in same volume Psalm 148

713. **Peaceful is he, and most secure — Thomas Flatman
**L.M. 6 vss.
1688 Harmonia Sacra, pp. 6-7 — John Blow

714. Philosophers have measur'd mountains — George Herbert
8.10.10.8.10.10 3 vss.
1633 The Temple, p. 29
1754 A Collection of Hymns of the Children of God p. 212

Continued -

714, Continued -
No tune given but intended to be sung.
Begins with Vs. 2 of above: Who would know sin
let him repair

715. Plung'd in grief and in distresse George Wither
11-7s 17 vss.
1641 Hal. Pt. 2, No. X
No tune indicated but intended to be sung.

716. **Poor soul, the centre of my sinful earth
**10s Sonnet form William Shakespeare
**pub. 1609 Sonnet CXLVI
With tune 1925 Songs of Praise, No. 622
Michael Wise

717. **Praise to our God proclaim
**6.6.6.6.4.8.4 4 vss.
With tune 1671 Psalms and Hymns, pp. 86-87
John Playford

718. Prepare for songs; He's come, He's come Robert Herrick
irreg. 29 ls.
1647 Noble Numbers, pp. 32-33
Notation that it was "Composed by M. Henry Lawes"

719. Prevent, Lord, by thy grace George Wither
S.M.D. 7 vss.
1641 Hal. Pt. 3, No. XXXIX
Tune indicated in same volume Psalm 25

720. Prostrate O Lord I lie
6.7.8.7.6.6.8.6 3 vss.
With tune 1588 Psalms, Sonets and Songs,
No. 27 William Byrd

721. Pure and spotless was the maid Jeremy Taylor
irreg. 23 ls. with Amen
1655 Festival Hymnes appended to
The Golden Grove, pp. 160-161

722. **Purge thou my guiltie soul, sweet gracious Lord!
**14-10s Barnaby Barnes
**1595 A Divine Centurie of Spirituall Sonnets
1815 Reprint, p. 39

723. **Put not your trust in fading earth Ann Dowriche
**C.M. 12 vss.
1845 Farr Vol. 2, p. 359

724. Quite lost, are now mine ayerie joyes — George Wither
10-8s — 5 vss.
1641 — Hal. Pt. 3, No. XIV
Tune indicated in same volume — Lamentation

725. Rejoice not without fear, my heart — George Wither
10-8s — 6 vss.
1641 — Hal. Pt. 3, No. XXVIII
Tune indicated in same volume — Lamentation

726. **Releeve my soule with thy deare mercies balmes
**14-10s — Barnaby Barnes
**1595 A Divine Centurie of Spirituall Sonnets
1815 Reprint, p. 47

727. Remember death: for, now my tongue — George Wither
8.8.8.8.8.8 — 6 vss.
1641 — Hal. Pt. 1, No. LVI
No tune indicated but intended to be sung.

728. **Remember how, (beside the bands — Sixteenth Century
**8.8.8.8.10.10
1754 A Collection of Hymns of the Children of God, p. 249
No tune indicated but intended to be sung.

729. Renowned men their herds to keep — George Wither
10-8s — 7 vss.
1641 — Hal. Pt. 3, No. XLI
Tune indicated in same volume — Lamentation

730. Return, my soul, enjoy thy rest — Joseph Stennet
See: Another six daies

731. Rich gifts and graces manifold — George Wither
L.M.D. — 3 vss.
1641 — Hal. Pt. 2, No. L
Tune indicated in same volume — 10 Com.

732. **Ride on in glorie, on the morning's wings
**14-10s — Barnaby Barnes
**1595 A Divine Centurie of Spirituall Sonnets
1815 Reprint, p. 40

733. Ring out, ye crystal spheres! — John Milton
See: This is the month and this the happy morn

734. Rise heart; thy Lord is risen — George Herbert
10.4.10.4.10.4 3 vss.
8.8.8.8 3 vss.
1633 The Temple, p. 33
Vs. 4: I got me flowers to straw thy way
Tune indicated 1852, Hys. for Christian Ch. and Hm., 9th ed., No. 644
Choice of tunes from other books.

735. Rise, oh my soul, with thy desires to heaven
10.10.10.10.10.10 3 vss. — Sir Henry Wotton
1651 Reliquiae Wottonianae, p. 537

736. Rise thou first and fairest morning — Richard Crashaw
8.8.8.8 9 vss.
10.10
1646 Steps to the Temple, pp. 94-95

737. Rivers run, and springs each one — George Herbert
See: Canst be idle? canst thou play

738. **Sacred, deare Father of all things created
**10.10.10.10.6.10.10 8 vss. — Barnaby Barnes
**1595 A Divine Centurie of Spirituall Sonnets
Was marked "Hymne."
1815 Reprint, pp. 52-53

739. **Sacred directour of divine Syon — Barnaby Barnes
**14-10s
**1595 A Divine Centurie of Spirituall Sonnets
1815 Reprint, p. 51

740. **Sacred Redeemer! let my prayers pearce
**14-10s — Barnaby Barnes
**1595 A Divine Centurie of Spirituall Sonnets
1815 Reprint, p. 2

741. Said I not so, that I would sinne no more — Anon.
irreg. 5 vss.
1640 The Synagogve, pp. 12-13

742. Said not causlesse it hath bin — George Wither
7.7.7.7.7.7.7.7 8 vss.
1641 Hal. Pt. 3, No. LI
No tune indicated but intended to be sung.

743. **Say, bold and daring mind, — Seventeenth Century
**irreg. 200 ls.
1754 A Collection of Hymns of the Children of God, pp. 283-286
No tune indicated but intended to be sung.

744. See brethren, what a pleasing blisse George Wither
8.8.8.8.8.8.6.6.6.6 3 vss.
1641 Hal. Pt. 2, No. XV
Tune indicated in same volume Psalm 133

745. **See how the willing converts trace Joseph Stennett
**L.M. 4 vss.
With tune indicated, 1801 Rippon, No. CCCCL
Old Hundred etc.

746. See, see, the skie from stormes is clear
L.M.D. 7 vss. George Wither
1641 Hal. Pt. 1, No. XXVII
Tune indicated in same volume Psalm 100

747. **See sinful soul thy saviour's suffering see
**10.10.10.10 3 vss. W. Stroud
With tune 1671 Psalms and Hymns, p. 89 John Playford

748. **Seeke the Lord, and in his ways persever
**10.8.6.11 4 vss. Thomas Campion
1613 Two Bookes of Ayres, Bk. I, No. 18
Tune in same volume Thomas Campion
1909 Campion's Works, p. 126

749. Shall frost and snow give praise to thee John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 174

750. **Shall I the image of my God deface
**7-10s Seventeenth Century
1754 A Collection of Hymns of the Children of God, p. 299
No tune indicated but intended to be sung.

751. Shall mountain, desert, beast, and tree John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 136

752. Since all of us, near kinsmen be George Wither
C.M.D. 5 vss.
1641 Hal. Pt. 2, No. XXVII
Tune indicated in same volume Psalm 4

753. Since, by election, I am sent George Wither
8.8.8.8.8.8 7 vss.
1641 Hal. Pt. 3, No. VI
Tune indicated in same volume Pater Noster

754. Since in a land not barren still — Henry Vaughan
8.8.8 — 6 vss.
1650 Silex Scintillans, p. 88

755. Since, Lord thou hast well pleased bin — George Wither
C.M.D. — 2 vss.
1641 — Hal. Pt. 1, No. XII
Tune indicated in same volume — Psalm 16, 18

756. Since now, my babe, of sleep possest — George Wither
C.M.D. — 7 vss.
1641 — Hal. Pt. 1, No. LI
Tune indicated in same volume — Psalm 1, Te Deum

757. Since they in singing take delight — George Wither
L.M.D. — 13 vss.
1641 — Hal. Pt. 3, No. XXI
Tune indicated in same volume — I loved once

758. Since thou hast added now, Oh God! — George Wither
8.8.8.8.8.8 — 6 vss.
1641 — Hal. Pt. 1, No. V
Tune indicated in same volume — Pater Noster

759. Since thou hast Lord, appointed so — George Wither
L.M.D. — 2 vss.
1641 — Hal. Pt. 1, No. VIII
Tune indicated in same volume — 10 Com.

760. Sion, the glory of all the earth — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 154

761. Surpassing Lord, whose mercies have surpast
8.8.8.8.8.8 — John Quarles
1663 Divine Meditations, p. 164

762. Six daies, oh Lord, the world to make — George Wither
L.M.D. — 3 vss.
1623 Hymnes and Songs, No. LX
Tune in same volume — Song XLIV — Orlando Gibbons

763. Sleep! downey sleep! come close mine eyes
18-8s — Thomas Flatman
2-10s
1674 Poems and Songs, pp. 48-49
3rd line: Sweet slumbers come and chase away
With tune 1715 Divine Companion 3rd ed.,
pp. 34-35 — Jer. Clarke

764. **Sing, my soul, to God thy Lord — Nicholas Breton
7.7.7.7.7.7 — 17 vss. with Amen
**1601 The Ravished Soul
1814 Excerpta Tudoriana, Vol. II, pp. 83-87

765. So cause us, Lord! to thinke upon — George Wither
C.M.D. — 4 vss.
1623 Hymnes and Songs, No. LXXXVII
Tune in same volume Song III — Orlando Gibbons

766. So foolish, so absurd am I — John Mason
C.M.D. — 5 vss.
C.M. — 1 vs.
1743 (1st ed. 1693) Penetential Cries, No. IV
No tune indicated but intended to be sung.

767. So much who knows, that he can say — George Wither
10-8s — 5 vss.
1641 — Hal. Pt. 2, No. 1
Tune indicated in same volume Lamentation

768. So oft as neighbors disagree — George Wither
C.M.D. — 4 vss.
1641 — Hal. Pt. 3, No. XXXII
Tune indicated in same volume Psalm 23

769. So pow'r full are the faithfull cries — George Wither
C.M.D. — 4 vss.
1641 — Hal. Pt. 1, No. LXIV
Tune indicated in same volume Psalm 23

770. So sharp and bitter be the wrongs — George Wither
C.M.D. — 7 vss.
1641 — Hal. Pt. 1, No. XCIX
Tune indicated in same volume Psalm 4

771. Some, have a custome, when they bring — George Wither
C.M.D. — 6 vss.
1641 — Hal. Pt. 1, No. XLI
Tune indicated in same volume Psalm 4

772. Some think there is no earthly state — George Wither
C.M.D. — 10 vss.
1641 — Hal. Pt. 3, No. LII
Tune indicated in same volume Psalm 15

773. Sometime, Oh Lord! at least in show — George Wither
L.M.D. — 6 vss.
1641 — Hal. Pt. 1, No. LXXXII
Tune indicated in same volume 10 Com.

774. Strange truth, that the selfsame should be — Jeremy Taylor
See: Mysterious truth! that the selfsame should be

775. Stupendous love! That I so soon should be
irreg. — 6 vss. — Lancelot Addison
1699 Devotional Poems, pp. 60-62
1754 A Collection of Hymns of the Children of God, p. 293
No tune indicated but intended to be sung.

776. **Sure you may by that orient light — Faithfull Teate
**8.7.8.7.8.7.8.7.8.7 — 6 vss.
1754 A Collection of Hymns of the Children of God, pp. 225-226
No tune indicated but intended to be sung.

777. Surrounding hosts of enemies — Thomas Shepherd
C.M.D. — 4 vss.
1743 (1st ed. 1693) Penetential Cries, No. XVII
No tune indicated but intended to be sung.

778. Sweet day, so cool, so calm, so bright — George Herbert
8.8.8.4 — 4 vss.
1633 The Temple, p. 80
Tune indicated, 1852 Hys. for Christian Ch. and Hm., 9th ed., No. 515
Choice of tunes from other books

779. **Sweet Infancy! — Thomas Traherne
**4.8.4.4.8 — 4 vss.
**Pub. 1903 and 1909 Poems and Centuries of Meditations
With tune, 1931 Songs of Praise, No. 651 — Jane Joseph

780. Sweet Jesu, why, why dost thou love — John Austin
C.M. — 10 vss. with Amen
1672 (1st ed. 1668) Devotions, No. XXX

781. Sweet Jesus is the name — John Austin
See: Let others take their course

782. **Sweet Jesus with thy mother mild — William Blundell of Crosby
**8.8.8.8 — 10 ls.
1946 The Golden Book of Catholic Poetry, p. 66

783. *Sweet place! sweet place alone — Samuel Crossman
6.6.6.6 — 4 vss.
8.8 — Refrain
*1664 Young Man's Meditation
With tune *A Sel. of Ps. and Hys: Kemble, No. 598

784. **Sweet Savoiur! from whose fivefold bleeding wound
**14-10s Barnaby Barnes
**1595 A Divine Centurie of Spirituall Sonnets
1815 Reprint, p. 2

785. Sweet slumbers come and chase away Thomas Flatman
See: Sleep! downey sleep!

786. Sweet were the dayes when thou didst lodge with Lot
10.10.10.10.8 4 vss. George Herbert
1633 The Temple, pp. 91-92
1754 A Collection of Hymns of the Children of God, p. 215
No tune indicated but intended to be sung.

787. Take heed my heart, for in my breast George Wither
L.M.D. 7 vss.
1641 Hal. Pt. 3, No. XVIII
Tune indicated in same volume Psalm 51

788. Take heed, my heart, how thou let in George Wither
C.M.D. 8 vss.
1641 Hal. Pt. 1, No. XCVI
Tune indicated in same volume Te Deum

789. Teach me, my God and King George Herbert
S.M. 6 vss.
1633 The Temple, pp. 178-179
1754 A Collection of Hymns of the Children of God, p. 215
No tune indicated but intended to be sung.

790. Teach us by his example, Lord George Wither
L.M.D. 3 vss.
1623 Hymnes and Songs, No. LXIV
Tune in same volume Song XLIV Orlando Gibbons

791. **Tears have done Joseph Beaumont
**3.4.6.6.8.8.10.10.8.8.6.6.4.3
10.10
**c. 1643 Minor Poems, MS.
**Marked: To a Base and 2 Trebles
1914 Reprint, p. 154

792. Tel me you bright stars that shine John Austin
7.7.7.7 10 vss. with Amen
1672 (1st ed. 1668) Devotions, No. XXXVIII

793. That heart is harder than a stone — Thomas Shepherd
C.M.D. 3 vss.
1743 (1st ed. 1693) Penetential Cries, No. XXVII
No tune indicated but intended to be sung.

794. That rage, (as David's fore declared) — George Wither
L.M.D. 3 vss.
1641 Hal. Pt. 2, No. XLV
Tune indicated in same volume 10 Com.

795. That rage wherof the psalme doth say — George Wither
L.M.D. 3 vss.
1623 Hymnes and Songs, No. LXV
Tune in same volume Song XLIV — Orlando Gibbons

796. That so thy blessed birth, Oh Christ — George Wither
8.8.8.8.8.8 4 vss.
1623 Hymnes and Songs, No. XLIX
Tune in same volume Song XLI — Orlando Gibbons

797. **The badge of faith bids, ne'er forget
**L.M. 6 vss. — Richard Crashaw
1754 A Collection of Hymns of the Children of God, pp. 230-231
No tune indicated but intended to be sung.

798. **The birds that here so merrily do sing — Unknown
**10.10.10.10.10.10 3 vss.
1927 The Evolution of the English Hymn, p. 159

799. The blessed Virgin travail'd without pain
irreg. 21 ls. with Amen — Jeremy Taylor
1655 Festival Hymnes appended to The Golden Grove, p. 150

800. The day is now returned — George Wither
6.8.6.8.4.4.6.4.4.6 8 vss.
1641 Hal. Pt. 2, No. XVIII
Tune indicated in same volume In sad and ashie weeds

801. The favour, Lord, which of thy grace — George Wither
C.M.D. 25 vss.
1623 Hymnes and Songs, No. LXXXIII
Tune in same volume Song III — Orlando Gibbons

802. The faithfull shepherd from on high — Henry More
L.M.D. 10 vss.
1668 Divine Hymns appended to Divine Dialogues, pp. 497-500

803. The fields, for prayer, Isa'ck chose — George Wither
C.M.D. — 5 vss.
1641 — Hal. Pt. 1, No. XXXI
Tune indicated in same volume — Psalm 4

804. The first which brought the blessed news — George Wither
8.8.8.8.8.8 — 7 vss.
1641 — Hal. Pt. 2, No. 29
Tune indicated in same volume — Pater Noster

805. The flow'rs which wash'd away almost — George Wither
C.M.D. — 2 vss.
1641 — Hal. Pt. 1, No. LXII
Tune indicated in same volume — Psalm 4

806. The forty days are ending: And you go
irreg. — 7 vss. — Lancelot Addison
1699 Devotional Poems, pp. 13-14
1754 A Collection of Hymns of the Children of God, pp. 289-290
No tune indicated but intended to be sung.

807. **The God of blis — John Norden
**4.4.6.4.4.6 — 6 vss.
1845 — Farr Vol. 2, p. 461

808. The holy son of God most high — Henry More
L.M. — 10 vss.
1668 — Divine Hymns appended to Divine Dialogues, pp. 495-496
With tune 1931, Songs of Praise, No. 80
Melody from V. Schumann's Gesangbuch

809. The Lamb is eaten, and is yet again — Jeremy Taylor
irreg. — 36 ls. with Amen
1655 Festival Hymnes appended to The Golden Grove, pp. 161-162

810. The Lord be thanked for his giftes — Unknown
C.M.D. — 124 ls.
c. 1559 The First Parte of the Booke of Psalmes, (unpaged)
Tune in same volume — Unknown

811. The Lord both heav'n and earth hath made — Henry More
C.M.D. — 6 vss.
1668 Divine Hymns, pp. 509-511

812. The love of Christ, poor I! may touch upon — John Bunyan
10.10.10.10 — 11 vss.
1686 A Book for Boys and Girls, pp. 58-59

813. The night is come like to the day — Sir Thomas Browne
irreg. 30 ls.
1642 Religio Medici, Pt. ii, pp. 81-82
From this: The sun is gone: like to the day
With tune 1688 Harmonia Sacra, V. 2, pp. 23-24
Composer not named

814. **The pleasant years that seem so swift that run
**10.10.10.10.10.10 4 vss. Anonymous
1890 Palgrave, p. 2

815. **The prince of darkness, flush'd with victory
**10.10 14 vss. Matthew Hale
1754 A Collection of Hymns of the Children of God, pp. 234-235
No tune indicated but intended to be sung.

816. The propagation of our kinde — George Wither
C.M.D. 7 vss.
1641 Hal. Pt. 3, No. XII
Tune indicated in same volume Psalm 1

817. The shepherds sing; and shall I silent be — George
See: All after pleasures as I rid one day — Herbert

818. The sixth daies light may weekly bring — George Wither
10-8s 5 vss.
1641 Hal. Pt. 2, No. VII
Tune indicated in same volume Lamentation

819. The spouse sought her beloved one — Thomas Shepherd
C.M.D. 3 vss.
C.M. 1 vs.
1743 (1st ed. 1693) Penetential Cries, No. XXX
No tune indicated but intended to be sung.

820. The sun, hath since we last were here — George Wither
C.M.D. 5 vss.
1641 Hal. Pt. 2, No. XVI
Tune indicated in same volume Psalm 23

821. The sun is gone, like to the day — Sir Thomas Browne
See: The night is come

822. **The sunne of our soule's light! Thee would I call
**14-10s Barnaby Barnes
**1595 A Divine Centurie of Spirituall Sonnets
1815 Reprint, p. 37

823. The talents we possesse George Wither
6.8.6.8.4.4.6.4.4.6 4 vss.
1641 Hal. Pt. 1, No. CIV
Tune indicated in same volume In sad and ashie weeds

824. The world can neither give nor take John Mason
See: My God, my reconciled God
Also: I that am drawn out of the depth

825. **The world's bright comforter, whose beamsome light
**14-10s Barnaby Barnes
**1595 A Divine Centurie of Spirituall Sonnets
1815 Reprint, p. 45

826. The world will talk; and let the world talk on
irreg. 2 vss. Lancelot Addison
1699 Devotional Poems, pp. 41-42

827. There is a balsam, or indeed a blood George Herbert
See: Come bring thy gift, if blessings were as slow

828. They are all gone into the world of light
10.8.10.8 10 vss. Henry Vaughan
1665 Silex Scintillans, Pt. II, pp. 4-6
With tune 1931, Songs of Praise, No. 294
Traditional Irish Melody

829. They, no mean place of trust receive George Wither
L.M.D. 7 vss.
1641 Hal. Pt. 3, No. V
Tune indicated in same volume Psalm 6

830. They, Oh thrice holy, three in one! George Wither
See: Those, Oh thrice holy

831. They who their Father had forsook George Wither
L.M.D. 5 vss.
1641 Hal. Pt. 2, No. LIII
Tune indicated in same volume 10 Com.

832. This day, Oh Christ, thy flesh did bleed George Wither
L.M.D. 5 vss.
1623 Hys. and Songs, No. XLVIII
Tune in same volume Song XLIV Orlando Gibbons

833. This day, the planets in the spheares George Wither
L.M.D. 3 vss.
1641 Hal. Pt. 2, No. V
Tune indicated in same volume Psalm 100

834. This day we sing — Jeremy Taylor
irreg. — 24 ls. Allelujah and Amen
1655 Festival Hymnes appended to
The Golden Grove, p. 151

835. This empty world has now too long — Thomas Shepherd
C.M.D. — 5 vss.
1743 (1st ed. 1693) Penetential Cries, No. X
No tune indicated but intended to be sung.

836. This homely bush doth to mine eyes expose — John Bunyan
10.10.10.10 — 26 ls.
1686 A Book for Boys and Girls, pp. 44-45
Tune in same volume — Composer not named

837. This is the day the Lord hath made — George Wither
L.M.D. — 5 vss.
8.8 — Cho.
1623 Hymnes and Songs, No. LVI
Tune in same volume Song XLIV — Orlando Gibbons

838. **This is the gift, thy gift, O Lord — Samuel Crossman
*L.M. — 7 vss.
**1660
[1931] The Hymn Book of the Modern Church, p. 98

839. This is the month, and this the happy morn — John Milton
10.10.10.10.10.10.12 — 4 vss.
*1629 Ode On the morning of Christ's nativity
1673 Poems, p. 1
From this: Ring out, ye crystel spheres
1872 Hymns for the Use of the University of Oxford in St. Mary's Church, No. IX
Tune not indicated but intended to be sung.

840. This morning brings to mind Oh God! — George Wither
L.M.D. — 3 vss.
1641 — Hal. Pt. 2, No. III
Tune indicated in same volume Psalm 100

841. Those, oh, thrice holy three in one — George Wither
8.8.8.8.8.8 — 10 vss.
1623 Hymnes and Songs, No. LIX
Tune in same volume Song IX — Orlando Gibbons

842. **Thou art my life; if thou but turn away
10.10.10 — Francis Quarles
**1635 Emblems, Bk. III, vii
With tune 1931 Songs of Praise, No. 670
M. von Lowenstern

843. Thou dost from every season, Lord — George Wither
8.8.8.8.8.8 6 vss.
1623 Hymnes and Songs, No. LXXXIV
Tune in same volume Song IX — Orlando Gibbons

844. **Thou art the way to thee alone — John Donne
**C.M. 4 vss.
With tune indicated, 1870 The Hymnal Companion to Book of Common Prayer, No. 228
Any C.M. tune

845. **Thou God for ever blest — H.W.
**irreg. 3 vss.
1696 Miscellanae Sacra, pp. 58-59

846. Thou, God, that rul'st and rainst in light
C.M.D. 9 vss. — William Hunnis
1597 The Poore Widowes Mite, pp. 33-34
Tune in same volume — William Hunnis

847. Thou gracious hearer of requests — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 148

848. Thou Great God, now and ever blessed — Thomas Heywood
8.8.8.8.8.8 20 vss.
1635 The Hierarchie of the blessed Angells, pp. 401-404

849. **Thou hast made me: and shall thy work decay
**10.10.10.10 14 vss. — [John Donne]
1754 A Collection of Hymns of the Children of God, pp. 222-223
No tune indicated but intended to be sung.

850. **Thou, Lord, by mortal eyes unseen — John Mason (altered)
**L.M. 6 vss.
With tune indicated, 1808 Trinity Church, pp. 131-132. Sharp or Flat Tune

851. Thou Lord, who raised'st heaven and earth — John Mason
C.M.D. 4 vss.
C.M. 1 vs.
1683 Spiritual Songs, No. IV
No tune indicated but intended to be sung.

852. Thou righteous hearer of requests — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 129

853. Thou spread'st a weekly table, Lord — Thomas Shepherd
L.M. 7 vss.
1743 (1st ed. 1693) Penetential Cries, No. XXXIII
Tune indicated in same volume as Psalm 100

854. Thou that hast given so much to me — George Herbert
8.8.8.2 8 vss.
1633 The Temple, pp. 116-117

855. **Thou the dear sinner-friend, to thee [George Herbert]
**L.M. 7 vss.
1754 A Collection of Hymns of the Children of God, pp. 216-217
No tune indicated but intended to be sung.

856. Thou wast, O God: and thou wast blest — John Mason
C.M.D. 6 vss.
1683 Spiritual Songs, No. III
No tune indicated but intended to be sung.

857. Tho' I am fallen from my God — Thomas Shepherd
C.M.D. 4 vss.
1743 (1st ed. 1693) Penetential Cries, No. XX
No tune indicated but intended to be sung.

858. Though in my limbs I cripl'd am — George Wither
8.8.8.8.8.8 6 vss.
1641 Hal. Pt. 3, No. XLVIII
Tune indicated in same volume Pater Noster

859. Though knowledge must be got with pain — George Wither
L.M.D. 4 vss.
1641 Hal. Pt. 3, No. XLIV
Tune indicated in same volume 10 Com.

860. Though prince's courts defamed are — George Wither
C.M.D. 6 vss.
1641 Hal. Pt. 3, No. VII
Tune indicated in same volume Te Deum, Psalm 23

861. Though thousands here, ten thousands there
8.8.8.8.8.8 — John Quarles
1663 Divine Meditations, p. 155

862. Though we have got an evill-name — George Wither
L.M.D. 7 vss.
1641 Hal. Pt. 3, LVI
Tune indicated in same volume 10 Com.

863. Throw away thy rod — George Herbert
5.5.3.5 8 vss.
1633 The Temple, pp. 173-174
With tune 1920 The Oxford Hymn Book, No. 313 — Thomas B. Strong

864. **Thus we commemorate the day — Joseph Stennett
**L.M. 4 vss.
*1697 Hymns for the Lord's Supper
Tune indicated 1801 Rippon, No. CCCCLXXVI
Old Hundred, etc.

865. Thy blessing, Lord, doth multiply — John Mason
C.M.D. 5 vss.
1683 Spiritual Songs, No. VIII
No tune indicated but intended to be sung.

866. Thy gifts and graces manifold — George Wither
L.M.D. 3 vss.
1623 Hymnes and Songs, No. LXX
Tune in same volume Song XLIV — Orlando Gibbons

867. Thy gifts most, holy-Spirit, be — George Wither
C.M.D. 6 vss.
1641 Hal. Pt. 3, No. XLII
No tune indicated but intended to be sung.

868. **Thy heavenly kingdome here below — Joseph Beaumont
**8.8.8.8.10.10 3 vss.
**c. 1643 Minor Poems, MS.
**Marked: To a Base and 2 Trebles.
1914 Reprint, p. 196

869. **Thy restless feet now cannot go — Richard Crashaw
**L.M. 2 vss.
1939 Oxford Book of English Verse, p. 380

870. **Thy Saviour press'd to death, there ran
**C.M. 3 vss. — Sixteenth Century
1754 A Collection of Hymns of the Children of God, p. 249
No tune indicated but intended to be sung.

871. Thy wondrous fasting to record — George Wither
L.M.D. 4 vss.
1623 Hymnes and Songs, No. LI
Tune in same volume Song XLIV — Orlando Gibbons

872. 'Tis not for us, and our proud hearts — John Austin
8.8.6.8.8.6 6 vss. with Amen
1672 (1st ed. 1668) Devotions, No. XXIV

873. **'Tis true indeed, that for a while
**C.M. 29 vss. Sixteenth Century
1754 A Collection of Hymns of the Children of God, pp. 247-248
No tune indicated but intended to be sung.

874. To bid each other now adue George Wither
C.M.D. 4 vss.
1641 Hal. Pt. 1, No. XXXIX
Tune indicated in same volume Psalm 133

875. To blaze the rising of this glorious sun
10.10.10.10.10.10 4 vss. Robert Southwell
1634 Maeonie, pp. 113-114

876. To day the Lord of hosts invites Thomas Shepherd
C.M. 12 vss.
1743 (1st ed. 1693) Penetential Cries, No. XXIV
No tune indicated but intended to be sung.

877. To God, with heart and cheerefull voice George Wither
C.M.D. 5 vss.
1623 Hymnes and Songs, No. LVII
Tune in same volume Song III Orlando Gibbons

878. To grace (Oh Lord) a marriage-feast George Wither
C.M.D. 4 vss.
1641 Hal. Pt. 1, No. XLV
Tune indicated in same volume Te Deum

879. To praise, Oh God, and honour thee George Wither
L.M.D. 3 vss.
1623 Hymnes and Songs, No. LXXVI
Tune in same volume Song XLIV Orlando Gibbons

880. To rip up Gods great counsels who shall striue
10.10.10.10.10.10.10.12 15 vss. Thomas Heywood
1635 The Hierarchie of the blessed Angells, pp. 558-561

881. To that sweet Lamb, which did sustaine John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 149

882. To Thee, the saints that in thee trust Thomas Heywood
8.8.4.4.10 23 vss.
1635 The Hierarchie of the blessed Angells, pp. 266-269

883. To those that in Folly — George Wither
6.5.6.5.6.5.6.5.6.5.6.5 17 vss.
1641 Hal. Pt. 1, No. LXXXVII
No tune indicated but intended to be sung.

884. To you, dear Father, my complaints I'll bring
irreg. 5 vss. — Lancelot Addison
1699 Devotional Poems, pp. 62-64

885. To thy apostles thou hast taught — George Wither
C.M.D. 4 vss.
1623 Hymnes and Songs, No. LXIX
Tune in same volume Song III — Orlando Gibbons

886. To yeeld us profit with delights — George Wither
C.M.D. 4 vss.
1641 Hal. Pt. 1, No. XXX
Tune indicated in same volume Psalm 4

887. Tongues of fire from heaven descend — Jeremy Taylor
irreg. 18 ls. with Amen
1655 Festival Hymnes appended to
The Golden Grove, pp. 165-166

888. **Triumphant conquerour of death and hell
**14-10s — Barnaby Barnes
**1595 A Divine Centurie of Spirituall Sonnets
1815 Reprint, p. 37

889. True God, true life, from, by, inwhom all things
70-10s — Thomas Heywood
1635 The Hierarchie of the blessed Angells,
pp. 189-190

890. Tune now your selves, my heart strings high
L.M. 8 vss. with Amen — John Austin
1672 (1st ed. 1668) Devotions, No. XXII

891. **Tune we our heart strings high — Joseph Beaumont
**6.6.6.6.8.8
**c. 1643 Minor Poems, MS.
**Marked: To a Base and 2 Trebles
1914 Reprint, p. 197

892. Turn in, my Lord, turn in to mee — Anon.
8.6.8.6.8.8 3 vss.
6.6.11.11
1640 The Synagogve, p. 8

893. **Turne not away the sunne-shine of thy face
**14-10s Barnaby Barnes
**1595 A Divine Centurie of Spirituall Sonnets
1815 Reprint, p. 31

894. Types of eternal rest, fair buds of bliss Henry
See: Bright shadows of true rest! Vaughan
some shoots of blisse

895. Unfold thy face, unmask thy ray Anon.
26-8s
1640 The Synagogve, p. 10-11

896. **Unhappy soul, that thou should'st force
**C.M. 5 vss. Seventeenth Century
1754 A Collection of Hymns of the Children of God, p. 295
No tune indicated but intended to be sung.

897. Unlesse, Oh Lord, thy grace thy lend George Wither
C.M.D. 6 vss.
1641 Hal. Pt. 3, No. XXXV
Tune indicated in same volume Psalm 4, 5, 6

898. **Unto my spirite lend an angel's wing Barnaby Barnes
**14-10s
**1595 A Divine Centurie of Spirituall Sonnets
1815 Reprint, p. 36

899. Unworthy, though, Oh Lord, we are George Wither
C.M.D. 5 vss.
1641 Hal. Pt. 1, No. XLII
Tune indicated in same volume Psalm 23

900. **View me, Lord, a work of thine Thomas Campion
**7.7.7.7 5 vss.
**1613 Two Bookes of Ayres, Bk. I, No. 5
Tune in same volume Thomas Campion
1909 Campion's Works, p. 119

901. Wake all my hopes, lift up your eys John Austin
C.M. 11 vss. with Amen
1672 (1st ed. 1668) Devotions, No. XXXVII

902. Wake my soul, rise from this bed John Austin
7.6.7.6 8 vss. with Amen
1672 (1st ed. 1668) Devotions, No. II

903. Wake now, my soul, and humbly hear John Austin
C.M. 8 vss. with Amen
1672 (1st ed. 1668) Devotions, No. V

904. Wake, O my soul; awake, and raise — Phineas Fletcher
8.8.8.8.8.8.4.4.4.4 4 vss.
1633 Poeticall Miscellanies, pp. 95-96
appended to The Purple Isle

905. We do acknowledge thee, Oh Lord — George Wither
C.M.D. 6 vss.
1641 Hal. Pt. 2, No. XXXVIII
Tune indicated in same volume Psalm 117

906. We love thee Lord we praise thy name — George Wither
L.M.D. 4 vss.
1623 Hymnes and Songs, No. 88
Tune in same volume Song XLIV — Orlando Gibbons

907. We praise O God! we honour thee — George Wither
C.M.D. 3 vss.
1641 Hal. Pt. 1, No. XXXV
Tune indicated in same volume Magnificat

908. We see Him come, and know him ours — Robert Herrick
See: What sweeter musick can we bring

909. We sing to Him whose wisdom form'd the ear
10.10.10.10.10.10 3 vss. — Nathaniel Ingelo
10.10 Cho.
1660 Bentivoglio and Urania, Bk. IV, p. 150
With tune 1677, The Whole Book of Psalms, p. 293
John Playford
Begins: We sing to Thee whose wisdom

910. We sing to Thee whose wisdom — Nathaniel Ingelo
See: We sing to Him whose wisdom

911. We that have passed in slumber sweet — George Gascoigne
See: You that have spent the silent night

912. We, whom affaires employed keep — George Wither
8.6.8.6.4.4.6.4.4.6 8 vss.
1641 Hal. Pt. 3, No. XXXVII
No tune indicated but intended to be sung.

913. Welcome sweet and sacred cheer — George Herbert
7.3.7.7.3.7 9 vss.
1633 The Temple, pp. 175-177
1754 A Collection of Hymns of the Children of God, p. 220
Begins with 2nd line of above: With me, in one, live and dwell.
No tune indicated but intended to be sung.

914. Welcome, white day! a thousand suns — Henry Vaughan
L.M. 16 vss.
1654 Silex Scintillans, Pt. II, pp. 6-8

915. We'll praise our risen Lord — Joseph Stennett
See: Immortal praise be given

916. **What a blessed change I find — Sixteenth Century
**7.7.7.7.7.7 6 vss.
1754 A Collection of Hymns of the Children of God, pp. 249-250
No tune indicated but intended to be sung.

917. What a celestial vertue's chastity — Lancelot Addison
irreg. 3 vss.
1699 Devotional Poems, pp. 65-66
1754 A Collection of Hymns of the Children of God, p. 299
No tune indicated but intended to be sung.

918. **What a gracious God have we — William Austin
**7.7.7.7 5 vss.
[1931] The Hymn Book of the Modern Church, p. 91

919. What are the heav'ns, O God of Heaven — John Mason
C.M.D. 4 vss.
C.M. 1 vs.
1683 Spiritual Songs, No. XXVI
No tune indicated but intended to be sung.

920. What ayles my heart, that in my brest — George Wither
C.M.D. 4 vss.
1641 Hal. Pt. 1, No. XX
Tune indicated in same volume Psalms 33, 34

921. What glorious light — Jeremy Taylor
irreg. 21 ls., Allelujah and Amen
1655 Festival Hymnes appended to The Golden Grove, p. 164

922. What have I in this barren land — John Mason
See: I sojourn in a vale of tears

923. What hellish doubt! what cursed fear — George Wither
C.M.D. 7 vss.
1641 Hal. Pt. 1, No. XCI
Tune indicated in same volume Te Deum

924. **What helps it those — William Austin
**4.6.4.6.4.6.4.6.4.6.4.6 4 vss.
1940 The Oxford Book of Christian Verse, pp. 116-119

925. What helps it to kill me each day — George Herbert
See: Kill me not ev'ry day

926. What I possesse, or what I crave — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 167

927. What is there Lord — George Wither
4.6.4.6.4.6.4.6.4.6.4.6 7 vss.
1641 Hal. Pt. 1, No. LXXIX
Tune indicated in same volume A Hermit poore

928. What is there Lord, what is in me — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 172

929. What line can fathom,Lord — Thomas Shepherd
6.6.6.6.4.4.4.4 5 vss.
1743 (1st ed. 1693) Penetential Cries, No. XV
Tune indicated in same volume Psalm 148

930. What needs a conscience, clear and bright
See: If this worlds friends — Henry Vaughan
might see but once

931. What plenties (Oh thrice gracious Lord!) — George Wither
C.M.D. 4 vss.
1641 Hal. Pt. 1, No. XXXII
Tune indicated in same volume Psalm 4

932. What shall I render to my God — John Mason
C.M.D. 7 vss.
C.M. 1 vs.
1683 Spiritual Songs, No. II
No tune indicated but intended to be sung.

933. What shall we doo to thee, O God — John Norden
C.M. 8 vss.
1845 Farr Vol. 2, p. 460

934. What spring and summer did produce — George Wither
8.8.8.8.8.8 6 vss.
1641 Hal. Pt. 2, No. XXI
Tune indicated in same volume Pater Noster

935. **What stories of their cruelty — Richard Crashaw
**8.8.8.8.10.10
1754 A Collection of Hymns of the Children of God, p. 229
No tune indicated but intended to be sung.

936. What sweeter musick can he bring — Robert Herrick
irreg. 32 ls.
1647 Noble Numbers, pp. 31-32
Notation that "The Musicall Part was composed by M. Henry Lawes"
A chorus begins: We see Him come, and know him ours

937. What though the comforts of the light — George Wither
C.M.D. 4 vss.
1641 Hal. Pt. 1, No. XVI
Tune indicated in same volume Psalms 19, 20, 21

938. What words what voices can we bring
C.M. 8 vss.
With tune 1715 Divine Companion, 3rd ed., p. 16
Jer. Clarke

939. Whatever equitie commands — George Wither
C.M.D. 5 vss.
1641 Hal. Pt. 3, No. LV
Tune indicated in same volume Psalm 15

940. Whatever others do intend to do — Lancelot Addison
irreg. 6 vss.
1699 Devotional Poems, pp. 4-6
1754 A Collection of Hymns of the Children of God, pp. 294-295
No tune indicated but intended to be sung.

941. **What's this morns bright eye to me — Joseph Beaumont
**10-7s 2 vss.
**c. 1643 Minor Poems, MS.
1914 Reprint, p. 325

942. Whatsoe're my motives were — George Wither
7.7.7.7.7.7.7.7 6 vss.
1641 Hal. Pt. 3 XXIX
No tune given but intended to be sung.

943. When Achan for his lawless-prize — George Wither
C.M.D. 7 vss.
1641 Hal. Pt. 3, No. LIX
Tune indicated in same volume We praise thee

944. When Adam was deceived — John Bunyan
6.6.6.6 29 vss.
1686 A Book for Boys and Girls, pp. 2-5

945. When blessed Marie wip'd her Saviours feet
10.10.10.8.8.10 3 vss. George Herbert
1633 The Temple, p. 168
1754 A Collection of Hymns of the Children of God, pp. 218-219
No tune indicated but intended to be sung.

946. When Christ from death, to life did rise George Wither
L.M.D. 3 vss.
1641 Hal. Pt. 2, No. XLII
Tune indicated in same volume Pater Noster

947. When Christ his body up had borne Henry More
L.M. 14 vss.
1668 Divine Dialogues with Divine Hymns, pp. 504-506
With tune 1864 Church Pastorals, No. 248 Composer
Begins: On all the earth not named
Also from above: Father if justly

948. When Christ unto Jerusalem George Wither
See: When Jesus to Jerusalem

949. When Christ our Lord incarnate was George Wither
See: When Jesus Christ incarnate was

950. When Christ was risen from the dead George Wither
8.8.8.8.8.8 4 vss.
1623 Hymnes and Songs, No. LXII
Tune in same volume Song IX Orlando Gibbons

951. When from mortality and things below Lancelot Addison
irreg. 4 vss.
1699 Devotional Poems, pp. 36-38

952. When from your dying breath I hear from you
irreg. 6 vss. Lancelot Addison
1699 Devotional Poems, pp. 58-60

953. When God the first foundations laid Henry More
L.M. 13 vss.
1668 Divine Hymns appended to Divine Dialogues, pp. 507-509

954. When hearty thanks we render not George Wither
C.M.D. 2 vss.
1641 Hal. Pt. 1, No. LXVII
Tune indicated in same volume Te Deum

955. **When I begin closely to think upon [Matthew Hale]
**10.10 29 vss.
1754 A Collection of Hymns of the Children of God, pp. 235-236
No tune indicated but intended to be sung.

956. When I look back and in myself behold Thomas, Second Lord Vaux of Harrowden
10.10.10.10.10.10 6 vss.
1890 Palgrave, p. 2

957. When is it fitter to begin George Wither
C.M.D. 5 vss.
1641 Hal. Pt. 1, No. XXXIII
Tune indicated in same volume Psalm 4

958. When Jesus Christ incarnate was George Wither
8.8.8.8.8.8 5 vss.
1623 Hymnes and Songs, No. XLV
Tune in same volume Song IX Orlando Gibbons

959. When Jesus to Jerusalem George Wither
C.M.D. 4 vss.
1623 Hymnes and Songs, No. LIII
Tune in same volume Song III Orlando Gibbons

960. When land and sea that mixed were George Wither
C.M.D. 4 vss.
1641 Hal. Pt. 2, No. IV
Tune indicated in same volume Te Deum

961. When Lord, O when shall we Jeremy Taylor
6.6.4.4.10.6.6.8.10.4.10.8.8.8.8.10 2 vss. with Amen
1655 Festival Hymnes, appended to The Golden Grove, pp. 145-146

962. When, Lord, shall Jew and Gentile raise
L.M. 5 vss. Thomas Shepherd
1743 (1st ed. 1693) Penetential Cries, No. XXVI
Tune indicated in same volume as the 100 Psalm

963. When, Lord, we call to minde those things
C.M.D. 8 vss. George Wither
1623 Hymnes and Songs, No. XC
Tune in same volume Song III Orlando Gibbons

964. **When love the king of bounty, did Joseph Beaumont
**C.M. 7 vss.
**c. 1643 Minor Poems, MS.
1914 Reprint, pp. 245-246

965. When Mary wip'd her Saviour's feet George Herbert
See: When blessed Marie wip'd her Saviour feet

966. When one among the Twelve there was George Wither
C.M.D. 3 vss.
1623 Hymnes and Songs, No. LXVII
Tune in same volume Song LXVII Orlando Gibbons

967. When one loud blast shall rend the deep Henry Vaughan
See: When through the north a fire shall rush

968. When one of thine did false become George Wither
C.M.D. 3 vss.
1641 Hal. Pt. 2, No. XLVII
Tune indicated in same volume Psalm 4

969. When Sampson's mother was foretold George Wither
L.M.D. 8 vss.
1641 Hal. Pt. 3, No. XLIX
No tune indicated but intended to be sung.

970. **When shal this time of travail cease Thomas Bryce
**C.M. 20 vss.
1845 Farr Vol. 1, p. 175

971. **When the angels all are singing Sir Nicholas Breton
**8.8.8.8.8.8 7 vss.
1845 Farr Vol. 1, p. 194

972. When thou hast spent the lingering day
8.6.8.6 38 ls. George Gascoigne
1575 Posies in section called Flowers,
pp. xxiiii-xxv

973. When thou would'st, Lord, afflict a Land George Wither
8.8.8.8.8.8 4 vss.
1623 Hymnes and Songs, No. LXXXIX
Tune in same volume Song IX Orlando Gibbons

974. When through the north a fire shall rush Henry Vaughan
C.M. 11 vss.
1650 Silex Scintillans, pp. 13-14
Vs. 5 begins: When one loud blast shall rend the deep

975. When virgin morn doth call thee Robert Herrick
See: When with the Virgin morning

976. When we have all things of our own — George Wither
L.M.D. 4 vss.
1641 Hal. Pt. 1, No. LXXXVIII
Tune indicated in same volume Psalm 100

977. When wilt thou come unto me, Lord — Thomas Shepherd
See: Alas, my God that we should be

978. When winds and seas do rage — Robert Herrick
6.7.6.7 3 vss.
1647 Noble Numbers, p. 42

979. When winter fortunes cloud the brows — John Quarles
8.8.8.8.8.8
1663 Divine Meditations, p. 172

980. When with the virgin morning thou do'st rise
10.10 — Robert Herrick
With tune 1931 Songs of Praise, No. 36 — English Traditional Melody
Begins: When virgin morn doth call thee

981. **When with your dying breath I hear from you
**10.10.10.10 4 vss. — Seventeenth Century
1754 A Collection of Hymns of the Children of God, p. 300
No tune indicated but intended to be sung.

982. When you a bitter enemy forgive — Lancelot Addison
irreg. 4 vss.
1699 Devotional Poems, pp. 78-79

983. Where God doth dwell, sure heaven is there — John Mason
*cento from
1683 Spiritual Songs, No. 23, 24, 27

984. Where is this blessed Babe — Jeremy Taylor
irreg. 3 vss. and Cho. with Amen
1655 Festival Hymnes, appended to The Golden Grove, pp. 149-150

985. Where lies a sin, I'll drop a tear — Thomas Shepherd
C.M.D. 4 vss.
1743 (1st ed. 1693) Penetential Cries, No. XIII
No tune indicated but intended to be sung.

986. Where righteousness doth say — Unknown
6.6.6.6.D. 8 vss.
c. 1559 The First Parte of the Booke of Psalms, (unpaged)
Tune in same volume — Unknown

987. Wherefore are the songs of praise — George Wither
11-7s
1641 Hal. Pt. 2, No. XIII
No tune indicated but intended to be sung.

988. **While Jesus on the lap of Mary lies — Richard Crashaw
**10.10 2 vss.
1754 A Collection of Hymns of the Children of God, p. 229
No tune indicated but intended to be sung.

989. Whil'st Andrew, as a fisher fought — George Wither
L.M.D. 3 vss.
1641 Hal. Pt. 2, No. XLI
Tune indicated in same volume 10 Com.

990. Whilst others costly offerings bring — Thomas Shepherd
C.M.D. 4 vss.
1743 (1st ed. 1693) Penetential Cries, No. XIV
No tune indicated but intended to be sung.

991. Whilst we endeavor to obey — George Wither
C.M.D. 5 vss.
1641 Hal. Pt. 1, No. LIV
Tune indicated in same volume Psalm 4

992. Who grasp'd the Zodiac in his hand — Jeremy Taylor
See: A comet dangling in the aire

993. Who is the honest man — George Herbert
6.10.10.8.10 7 vss.
1633 The Temple, pp. 63-64
1754 A Collection of Hymns of the Children of God, p. 218
No tune indicated but intended to be sung.
Begins: The constant Christian still doth good pursue

994. Who is this that comes from Edom — Henry More
See: Who's this we see from Edom come

995. Who knows but such a one as I — John Mason
C.M.D. 7 vss.
1743 (1st ed. 1693) Penetential Cries, No. VI
No tune indicated but intended to be sung.

996. Who knows, when he to go from home — George Wither
C.M.D. 4 vss.
1641 Hal. Pt. 1, No. XI
Tune indicated in same volume Psalm 16, 18

997. **Who lives in love, loves least to live
**C.M. 8 vss. Robert Southwell
**1634 St. Peter's Complaint etc., pp. 71-72
1856 Reprint

998. Who would know sin, let him repair George Herbert
See: Philosophers have measured mountains

999. Who would have thought, there could have been
L.M.D. 6 vss. Sir Henry Wotton
1651 Reliquiae Wottonianae, pp. 534-536

1000. Who, who can number all the stars Thomas Shepherd
L.M. 6 vss.
1743 (1st ed. 1693) Penetential Cries, No. VII
No tune indicated but intended to be sung.

1001. Who, who can number all the stars Thomas Shepherd
C.M.D. 4 vss.
C.M. 1 vs.
1743 (1st ed. 1693) Penetential Cries, No. VIII
No tune indicated but intended to be sung.

1002. Who would true valour see John Bunyan
6.5.6.5.6.6.6.5 3 vss.
1744 Pilgrims Progress, Pt. II, pp. 155-156
(1st ed. 1684)
With tune *1873 Our Hymn Book: E. P. Hood, No. 398
*Begins: He who would valiant be

1003. Who's this we see from Edom come Henry More
L.M. 10 vss.
1668 Divine Hymns appended to Divine Dialogues,
pp. 500-501
With tune indicated 1828 Hymns of the P.E. Church,
No. 61. Choice of tune by meter

1004. **Whose soul is once betroth'd can ever be
**10.10 15 vss. Seventeenth Century
1754 A Collection of Hymns of the Children of God,
p. 296
No tune indicated but intended to be sung.

1005. Why art thou, fainting soul, cast down Richard Baxter
L.M.D. 6 vss.
1681 Poetical Fragments, p. 79
Tune indicated in same volume Psalm 51

1006. **Why do I use my paper, ink, and pen Henry Walpole
**10.10.10.10.10.10 3 vss.
1588 Psalms, Sonets and Songs, No. 33 Continued -

1006, Continued -
Tune — William Byrd

1007. Why do we seek felicity — John Austin
C.M. 9 vss. with Amen
1668 Devotions, No. III
With tune 1671 Psalms and Hymns, p. 19 — John Playford

1008. Why live mudling here — George Wither
6.8.6.8.4.4.6.4.4.6 8 vss.
1641 Hal. Pt. 1, No. LVII
No tune indicated but intended to be sung.

1009. **Why, O my brother, art thou sad — Sixteenth Century
**C.M. 19 vss.
1754 A Collection of Hymns of the Children of God, pp. 248-249
No tune indicated but intended to be sung.

1010. Why shall I fondly treat this lump of clay
10.10.10.10.10.10 8 vss. — Lancelot Addison
1699 Devotional Poems, pp. 71-74

1011. Why should I grieve that I was made — George Wither
C.M.D. 7 vss.
1641 Hal. Pt. 1, No. IX
Tune indicated in same volume Psalms 14, 15

1012. Why should my heart repine at those — George Wither
C.M.D. 4 vss.
1641 Hal. Pt. 1, No. CIII
Tune indicated in same volume Psalm 4

1013. Why should unchristian censures passe — George Wither
L.M.D. 4 vss.
1623 Hymnes and Songs, No. LXXV
Tune in same volume Song XLIV — Orlando Gibbons

1014. Wilt thou forgive that sinne wher I begunne
10.10.10.10.8.4 3 vss. — John Donne
*1621 Sung at St. Paul's Cathedral
1633 Published Poems, p. 350
With tune 1688 Harmonia Sacra, pp. 51-52
Pelham Humphryes

1015. With humble faith and bleeding hearts
See: Lord, at thy table, I behold — Joseph Stennett

1016. With me, in me, live and dwell — George Herbert
See: Welcome sweet and sacred cheer

1017. **With my poore off'ring be well pleas'de, sweet Lord
**14-10s Barnaby Barnes
**1595 A Divine Centurie of Spirituall Sonnets
1815 Reprint, p. 47

1018. With Isr'el we may truly say George Wither
8.8.8.8.8.8 8 vss.
1623 Hymnes and Songs, No. LXXXII
Tune in same volume Song IX Orlando Gibbons

1019. With sick and famished eyes George Herbert
6.8.4.4.8.2 14 vss.
1633 The Temple, pp. 144-145
With tune 1688 Harmonia Sacra, pp. 22-24
Henry Purcell

1020. **With too deep relish never let me like
**10.10.10.10.10.10 3 vss. Seventeenth Century
1754 A Collection of Hymns of the Children of God, pp. 298-299
No tune indicated but intended to be sung.

1021. With what bounty and rare clemency George Herbert
See: Lord, with what bountie and rare clemencie

1022. Ye holy angels bright Richard Baxter
6.6.6.6.4.4.4.4 16 vss.
1681 Poetical Fragments, pp. 84-88
Tune indicated in same volume Psalm 148

1023. Yet God's must I remain Robert Southwell
See: He that his mirth hath lost

1024. You that enjoy both goods and land George Wither
C.M.D. 7 vss.
1641 Hal. Pt. 3, No. XL
No tune indicated but intended to be sung.

1025. You that have spent the silent night
C.M.D. 10 vss. George Gascoigne
1575 Posies in section called Flowers, p.xxi-xxiiii
With tune 1897 The Westminster Abbey Hymn Book, No. 10 Samuel Reay

1026. You, that in children fruitful are George Wither
L.M.D. 8 vss.
1641 Hal. Pt. 3, No. XV
No tune indicated but intended to be sung.

1027. You that like heedlesse Strangers passe along
10.10.10.10.10.10 16 vss. George Wither
1623 Hymnes and Songs, No. LV
Tune in same volume Song XXIV Orlando Gibbons

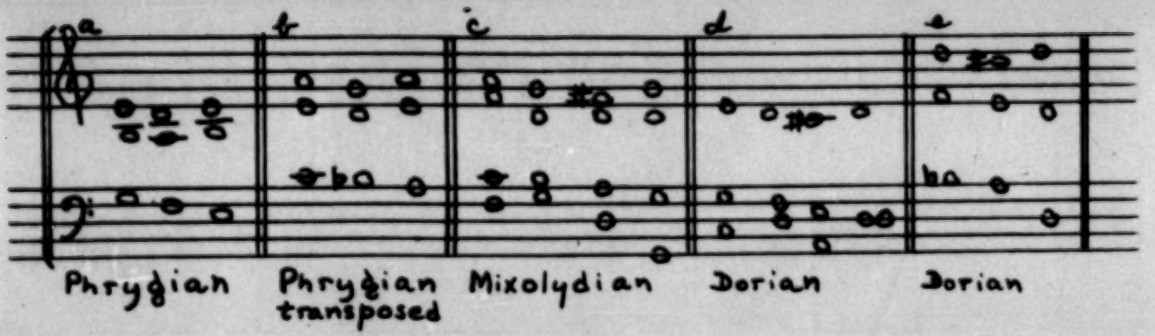
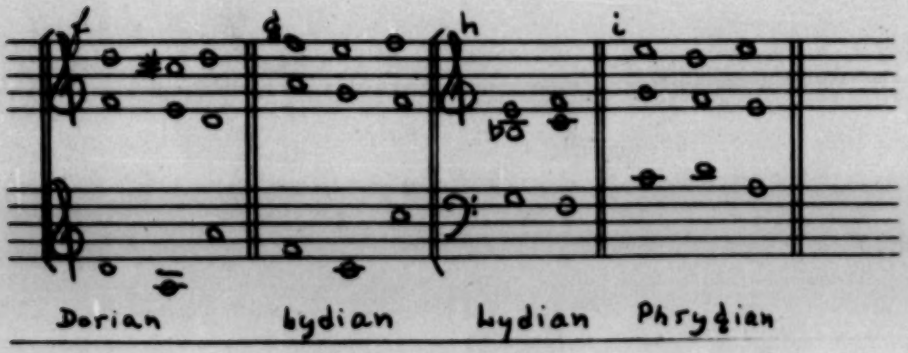
1028. You that regardlesse passe along George Wither
L.M.D. 15 vss.
1641 Hal. Pt. 2, No. XXXV
Tune indicated in same volume Psalm 51

1029. You that with just Zacheus do desire Lancelot Addison
irreg. 5 vss.
1699 Devotional Poems, pp. 75-76

1030. Youth is a wild, a wanton thing George Wither
8.6.8.6.4.4.6.4.4.6 6 vss.
1641 Hal. Pt. 3, No. XLV
No tune indicated but intended to be sung.

1031. Zeal to God-Almighties praise George Wither
7.7.7.7.7.7.7.7 9 vss.
1641 Hal. Pt. 3, No. XXVI
No tune indicated but intended to be sung.

APPENDIX I

Cadences from Reese, Music in the Renaissance
pp. 45-47.

a-b 14th and 15th centuries

c-i 15th and 16th centuries

APPENDIX II

The whole psalmes in foure partes, John Day, 1563.
(Tenor part only) S.T.C. 2431

The title page of this Psalter was missing. The contents were the same as The whole psalmes in foure partes published by John Day in 1563 and re-published in 1565.[1]

There was a colophon: Imprinted at London by John Day, dwelling ouer Aldergate, beneath Saint-Martins. Cum gratia and priuilegio Regiae Maiestatis per septennium.

The music was the tenor part and each hymn and psalm was complete on one page; only one verse being given with each. At the end there were three prayers which extended over more pages. A large beautifully decorative letter was used at the beginning of each page. The pages were numbered in the usual way at the top, and at the bottom of each page on the right a letter and number was used A ii, A iii, A iiii, B i, B ii, etc. Each letter was used four times. The music started on page 3, A ii, indicating that one composition was missing. The contents were:

Veni creator	R. Brimle
Another of	W. Parsons
Venite	T. Caustun
Te Deum	R. Brimle
Another of	W.P.

---

[1] Grove, IV, 272.

Benedicite	T.C.
Another of	W.P.
Benedictus	N. Southerton
Another of	W.P.
Quicunque vult.	T.C.
Another of	R. Brimle
Another of	W. Parsons
The humble sute of a sinner	T.C.
Another of	W.P.
The lamentation of a sinner	T.C.
Another of	R. Brimle
Another of	W.P.
Another for men	W.P.
Magnificat	T.C.
Another of	R. Brimle
Another of	W.P.
Nunc dimittis	R. Brimle
Another of	W.P.
The Pater noster	W.P.
The X Commandments	R. Brimle
Another of	W.P.
The complaint of a sinner	T. Caustun
Another of	R. Brimle

The psalms followed and were not complete

The X Commandments	I.H.
Another of	W.P.
Another of	T.C.
The Lordes prayer	T. Caustun
Another of	W.P.
Another of	R. Edwards
The Crede	R.B.
Another of	W.P.
50th Ps.	W.P.
100 Ps.	W.P.
Da pacem domine	W.P.
A prayer "Preserve us"	W.P.
Another of	W.P.
The complaint of a sinner	W.P.
Another of	W.P.
Another of	W.P.
A prayer	M. Talys
A praier	S.
A prayer for the Quene	W.P.
A prayer	T.C.
A prayer	M. Talys

The Whole Booke of Psalmes, Thomas Este, 1604.
Third Edition (1st ed. 1592) S.T.C. 2515

The Whole Booke of Psalmes With Their Wonted Tunes, as they are song in Churches, composed into foure parts: Being so placed, that foure may sing each one a seuerall part in this booke. Wherin the Church tunes are carefully corrected, and thervnto added other short tunes vsually sung in London and most places of this Realme. With a Table in the beginning of this Booke, of such tunes as are newly added, with the number of each Psalme placed to the sayd Tune. Compled by X. Svndry Avthors, who haue so labored heerein, that the vnskilful with small practice may attaine to sing that part, which is fittest for their voyce. In London: Printed by Thomas Este, for the companie of Stationers. 1604.

The title page was decorated in ornate style with figures representing the two apostles Matthew and Mark at the top of the two columns which marked the side margins.

Composers of eight new tunes were named with the additional information that the first four were used in most churches of the Realme. The composers of the new tunes were J. Dowland, E. Blancks, E. Hooper, R. Hooper, J. Farmer, R. Allison, G. Kirby, J. Fanner.

The parts were printed on a double page; Cantvs and Tenor on the left page, Altvs and Bassvs on the right. When the tune was not complete on one page, all parts turned together.

All of the tunes for the hymns placed before the psalms were done by Farmer. They were:

Veni Creator
Humble sute of a sinner
Venite
Te Deum
Song of Three Children
Benedictus
Magnificat
Nunc dimittis
Quicunque vult.
Lamentation "O Lord turne not"
Lords Prayer
X Commandments
Complaint of a sinner

Following the psalms were these spiritual songs:

A Psalme before morning praier	J. Dowland
A Psalme before Euening praier	J. Dowland
Audi Israell	R. Allison
Lords praier	G. Kirby
Creed	G. Kirby
A praier to the holy Ghost	E. Hooper
Da pacem	G. Farnaby B.of M.
The Lamentation "O Lord in thee"	G. Kirby
A Thankesgiuing	J.D. B.of M.

At the end were prayers and an Index for the psalms.

The Whole Booke of Psalmes, Thomas Rauenscroft, 1621.
S.T.C. 2575

The Whole Booke of Psalmes with The Hymnes Evangelicall, and Songs Spiritvall. Composed into 4 parts by sundry Authors, to such seuerall Tunes, as haue beene, and are vsually sung in England, Scotland, Wales, Germany, Italy, France, and the Nether-lands: Neuer as yet before in one volume published. Also 1. A briefe Abstract of the Prayse, Efficacie, and Vertue of the Psalmes. 2. That all Clarkes

of Churches, and the Auditory, may know what Tune each proper Psalme may be sung vnto. Newly corrected and enlarged by Tho: Rauenscroft Bachelar of Musicke. . . . Printed at London for the Company of Stationers, 1621.

The title page was profusely decorated and the representations of the two apostles Matthew and Mark which were found on the title page of Este's book were used again here.

A Preface was introduced with the words:

> To ALL That Have Skill, or Will vuto Sacred Musicke, I wish Concord among themselves, with God, and with their owne Conciences.

It continued:

> Harmonicall Brethren, I have here vndertaken with no small labour, and charge, to bring the Tunes of the Psalmes, Hymnes Euangelicall, and Songe Spirituall, (as they are vsually sung throughout Great Brittaine) into one entire volume; which are so Composed, for the most part, that the vnskilfull may with little practice, be enabled to sing them in parts, after a plausible manner.

The author continued the preface with the explanation that the Hebrew tradition for singing the psalms is too difficult to use. He called attention to the work of Guido Aretinus "a learned man whom Histories report to have lived in the time of Henry the 2. Emperour in the yeare of our Lord, 1018." Of importance for singers to know was that a five line staff was used for Symphonashes or Parts Compounded of 2.3.4.5.6 voices etc. Six lines were used for Instrumentall Music, as Organs, Harpes, Lutes, etc. In David's time there were tunes and choirs. Also in the New

Testament St. Paul admonished people to sing. God should still be praised in song and here were presented special tunes proper to the nature of each psalm, whether of tribulation, thanksgiving, or rejoicing. This preface was signed Tho. Rauenscroft.

Another title page was inserted after the preface.

The Names of the Authors which Composed the Tunes of the Psalmes into 4 parts were then listed. Thomas Tallis; John Dowland, Doctor of Musicke; Thomas Morley, Bachelar of Musicke; Gyles Farnaby, Bachelar of Musicke; Thomas Tomkins, Bachelar of Musicke; Martin Parson, Bachelar of Musicke; William Parsons; Edmund Hooper; George Kerby; Edward Blancks; Richard Allison; John Farmer; Michaell Cauendish; John Bennet; Robert Palmer; John Milton; Simon Stubbs; William Cranford; William Harrison; Thomas Rauenscroft, Bachelar of Musick.

A note had been written by hand on the next page which read:

> Mr. [Francis] Rouse This is to give you notes that Those psalms that follow the name of the towne are all In the Same Tune ——
> as first bathe or wells of Glasonbury tune -- to The 19:63: 140---bristol to the 16:64--- and so of all the rest of The psalms as you may see In the Index over the Leafe.
>
> T.R.

Next came a short article Of The Praise, Vertue, and Efficacie of the Psalmes.

Then An Index of Svch Names of the Tunes of the Psalmes Vsually sung in the Cathedrall Churches, Colegiats,

Chappels, etc. As also, the forraigne Tunes vsually sung in Great Brittaine.

English Tunes	26
Northerne Tunes	6
Scottish Tunes	7
Welch Tunes	5
Low Dutch Tones	4
High Dutch Tones	3
Italian Tones	1
French Tones	10
English Tunes imitating the H.D. It. Fr. and Netherland Tones	26

The tunes were written on a double page; the Cantvs and Tenor, or Playnsong at the left, Medivs and Bassvs at the right. All turned the page together. Before the psalms came:

Veni Creator	Rauenscroft
The humble sute of a sinner	Robert Palmer pp. 4-5
Venite exultemus	J. Farmer
Te Deum	Rauenscroft
The song of the 3 Children	Rauenscroft
Benedictus	Rauenscroft
Magnificat	J. Farmer
Nunc dimittis	Rauenscroft
Quicunque vult.	J. Farmer
The Lamentation O Lord turne not	Will Parsons pp. 18-19
The Lords Prayer	J. Farmer
The X Commandments	J. Farmer
The Complaint of a sinner	Rauenscroft pp. 22-25

After the psalms were:

A Psalme before Morning Prayer	T. Tallis
A Psalme before Euening Prayer	Rauenscroft
Audi Isarael	Rauenscroft
The Lords prayer	G. Kirby
The Creed	G. Kirby
A Prayer to the holy Ghost	John Milton pp. 266-267
Da pacem	Rauenscroft
The Lamentation O Lord in thee	Rauenscroft pp. 268-269

A Thankesgiuing — Simon Stubbs
pp. 270-271

A Prayer
Preserve us, Lord — Rauenscroft

On page 273 there was notice of "Errata-correction for Cantvs of Psalme 120. What other faults are escaped in the first Repetition of the English, Scottish, and Welch Tunes . . . looke into the second Repetition of them, and you shall finde it amended."

There were Prayers at the end and a Table for the Psalmes and Hymnes.

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ABSTRACT

The purpose of this research was to supply information necessary to clarify our understanding of the first English hymns and tunes. The objectives of this writer were:

1. To establish the fact that congregational hymn singing has never been forbidden in the Anglican church and has been used since the Reformation was established by Elizabeth I.

2. To examine the early hymn tunes against the background of the musical practice of the period, and ascertain from an analysis of the music if these small compositions reflected the transition from the sixteenth century strict polyphonic writing based on the ecclesiastical modes, to the chordal writing of the seventeenth century; the latter using major and minor scales and a freer treatment of dissonance.

3. To make available an index of the first lines of English hymns written between 1539-1707, showing the date of their first publication, and the earliest date at which they were sung.

For the purpose of the research, hymn was defined in much the same way as the definition given by Carl F. Price in his article "What is a Hymn" published in The Papers of the Hymn Society, No. 6, New York, 1937. A hymn was poetry suitable for congregational singing when joined with a tune. It expressed either God's purpose in the life

of man or man's praise or prayer to God. Throughout the dissertation hymn referred to poetry; hymn tune, to music.

The dates 1539-1707 were chosen for the limits of the period covered in the index because the first English hymns were published around 1539, and 1707 was the date of Isaac Watts first hymnal. It has been thought that Isaac Watts was the "father of the English hymn." A few writers have indicated that this idea was not grounded on fact, but no detailed study had been made of the hymns written before the time of Watts. The number of hymns written between 1539 and 1707 was sought by this writer to prove that the freely composed hymn in England was a well established form before the time of Watts.

Every effort was made to distinguish between freely composed hymns and psalms in meter, scriptural paraphrases, and translations from other languages. Only freely composed hymns, written originally in English, were included in the index.

The realization of the objectives of the research showed the following results:

1. Quotations from psalters and hymnals showed nine bases for the belief that congregational hymn singing in the vernacular dated from 1559 in the Anglican church.

2. The tunes faithfully reflected the musical practice and atmosphere of the period in which they were written.

3. The tunes which were capable of arousing the finest

religious experiences, even though not as popular as other tunes of the period, were necessarily whose which in themselves were works of art. These tunes have survived and are being used to-day.

4. The index of first lines of hymns written in English between 1539-1707 showed 960 hymns by 60 authors, 60 hymns by unidentified authors, and 7 hymns by unknown authors but dating from the period. This number was sufficient to dispel the idea that the English hymn was born with the publication of Watts' hymns.

5. The contribution of Isaac Watts would seem to have been the successful way in which he merged the very free paraphrase of the psalm with the already flowing stream of freely composed hymns, and won acceptance for the religious song which resulted from this union. The sharp distinction between metrical psalms and freely composed was usually not made after his publications.

AUTOBIOGRAPHY

Name: Edna Dorintha Parks

Birth: October 7, 1910, Wakefield, Massachusetts, U.S.A.

Parentage: Thomas Fulton Parks, D.D.S.
Lillian Estelle (Mansfield) Parks

Schools attended:

Primary: F. P. Hurd, Wakefield, Mass.
Lincoln, Wakefield, Mass.

Secondary: Wakefield High
Dean Academy, Franklin, Mass.

Colleges attended:

Yale University, New Haven, Conn., Mus. B.	1930-1935
New England Conservatory, Boston, Mass.	1935-1936
Boston University, Boston, Mass., A.M.	1942-1944

Teaching positions:

Music in Public School System, Wakefield, Mass.	1937-1942
Western College for Women, Oxford, Ohio Instructor in Music and College Organist	1946-1947
Green Mountain Junior College, Poultney, Vermont, Member of Music Department	1947 -
Wheaton College, Norton, Mass. Visiting Lecturer in Music	1957